INSIDE!

No.17 June 3-16 1982 60p

FREE FLEXI DISC!

.38 SPECIAL!
DOC HOLLIDAY!
MYOFIST!

FORTNIGHTLY

KERRANG!

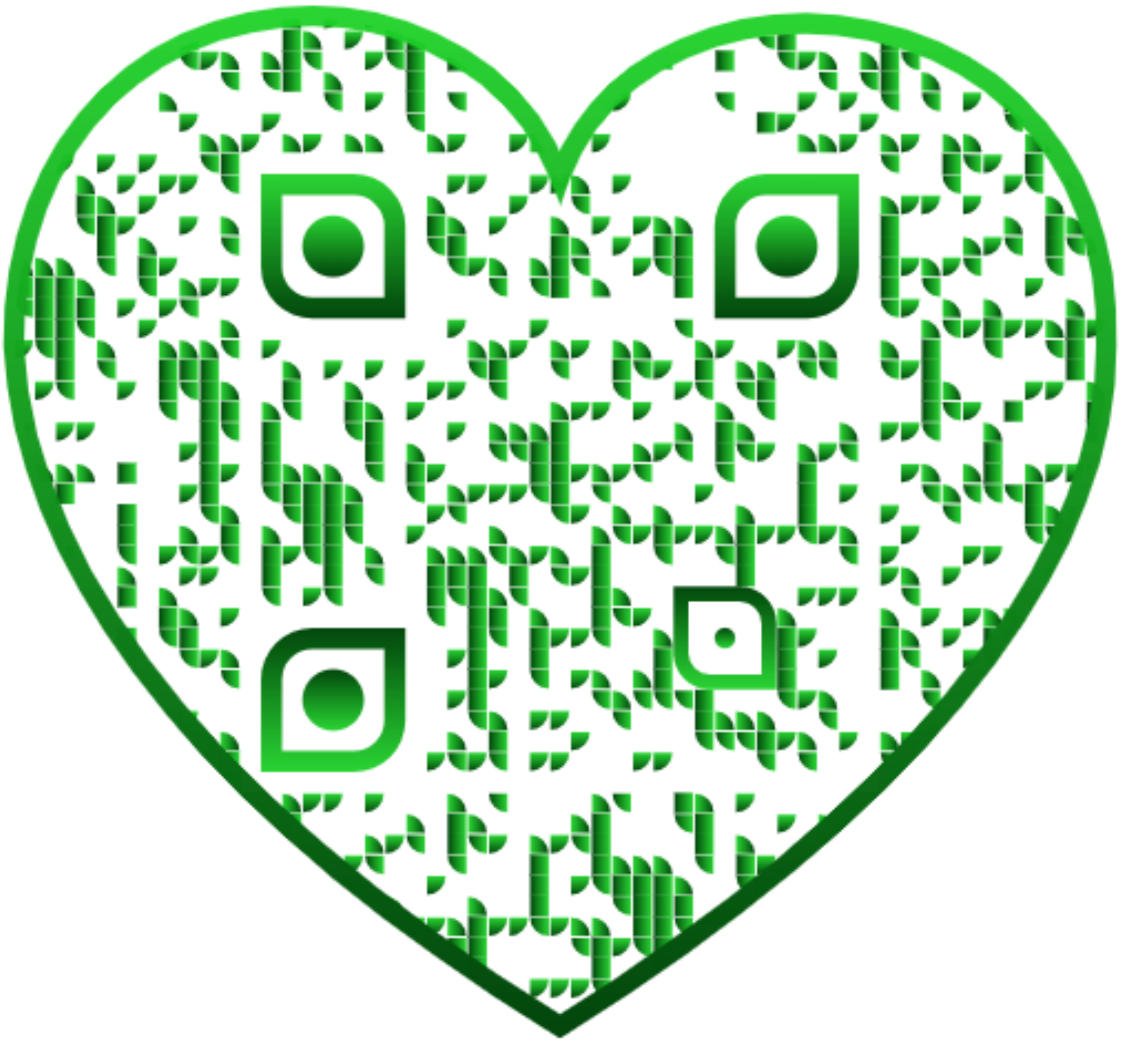
Britain's loudest rock mag!

DEEP PURPLE! MEATLOAF!
GARY MOORE! HEART!
BLACKFOOT! MONTROSE!
ANVIL! LIZZY!
QUEEN!
SLADE!

WIN!
.38 SPECIAL AUTOGRAPHED CONFEDERATE FLAGS – PLUS 80 ALBUMS!

ALDO NOVA!

Twisted Sister!
Raven!
Baron Rojo!
Nazareth!
Girlschool!
Jethro Tull!
Cheap Trick!
Girl!



KERRANG!

ISSN 0262 6624
PUBLISHING DIRECTOR
Mike Sharman
EDITED BY
Alf Martin

STAFF WRITER
Dante Bonutto
DESIGN
Derek Canty
CONTRIBUTORS
Steve Gett, Karen Harvey, Chas De Whalley, Howard Johnson, Chris Welch, Dave Dickson
ADVERTISEMENT MANAGER
Steve Bush-Harris
ADVERTISEMENT REPRESENTATIVE
Ian Hunter

PUBLISHED by Spotlight Publications, 40 Longacre, London WC2 Tel: 01-836 1522
DISTRIBUTED by Spotlight Magazine Distribution Ltd, 1 Benwell Road, London N7. Tel: 01-607 6411
PRINTED by WW Web Offset, Tramway Road, Banbury, Oxon

MAYHEM!

THE EYES and ears of Kerrang! were truly shocked upon entering New York's SIR rehearsal studio to discover **Motorhead** and the **Plasmatics** hard at work. Guitarist **Eddie Clarke** (above) explained that the bands were supposed to be recording a single together — a cover of **Tammy Wynette's** 'Stand By Your Man' — but he was clearly not a happy man. "I'm supposed to be producing, but no-one seems to want to listen to a word I say." Friction appeared to be developing within the Motorhead camp and indeed it was recently revealed that Eddie was no longer in the band.

The only problem is that **Lemmy** and the lads are mid-way through their first headlining tour of America so in order to keep things going our Lem has called upon old pal **Brian Robertson** to help out. The former **Lizzy** guitarist talked to Kerrang! before he left for the States. Robbo saw the link-up with Motorhead as a challenge but confessed: 'The main problem is going to be to get Lemmy to turn down!'

PHONGRAM issue a new **Kiss** album 'Kiss Killers' on June 18. The full track listing is: side one — 'I'm A Legend Tonight', 'Down On Your Knees', 'Cold Gin', 'Love Gun', 'Shout It Out Loud', 'Sure Know Something'. Side two — 'Nowhere To Run', 'Partners In Crime', 'Detroit Rock City', 'God Of Thunder', 'I Was Made For Lovin' You', 'Rock'N'Roll All Nite' (live).

Most of the material is compiled from previous LPs but the first two tracks on each side are new recordings, recently completed with producer **Michael James Jackson** at the Record Plant in Los Angeles. The four new songs will also feature on the forthcoming studio album, again produced by Jackson. The band plan to be back on the road, in the States at least, by the second week in August.

THUNDERSTICK'S Lightning, the outfit drawn together by the former **Samson** drummer, have a single out soon entitled either 'Runaround' or 'Rich Girls (Don't Cry)'. The London Marquee has also been tentatively booked for August 5 when, if all goes to plan, the band, featuring two guitarists, will appear complete with female backing vocalists (unmasked) the **Stickettes.**

BOSTON have just completed their new album 'Third Stage'. Those with average memories will have forgotten they even started it — after all it was four years ago. It should be out shortly (ie before the end of the decade).

MULTI-talented South African **Trevor Rabin** is currently rehearsing with former **Yes** people **Chris Squire** (bass), **Alan White** (drums) and **Tony Kay** (keyboards). He may soon be entering London's Townhouse Studio to record an album.

HAVING completed a video for the promotion of their new single, 'Love Leads To Madness', **Nazareth** will be taking a month's holiday, during which time bass player **Pete Agnew** and vocalist **Dan McCafferty** will be collaborating on an album.

AXE, forgotten heroes of pomp rock who were ignominously dropped by MCA, have apparently signed to Atco, the American label distributed by Atlantic in the UK. Plans are afoot for an album with British release in mind and aficianados will also welcome the news that a tour here is more than a possibility.

A GOOD deal of light-fingering, not to say wholesale pilfering, proceeded apace in and around Kerrang!'s celebrated stand at the recent Birmingham NEC Music Fair. Our man on the spot, who saw fit to dub Birmingham the 'Dallas of the UK', returned from a brief three-hour sojourn in the bar only to find that the piles of Kerrang! had mysteriously vanished into the Brum air. Left without a single copy his only comment was "Oooooooh(hic)."

GIRLSCHOOL were on the go from the second they made their debut appearance in Sunny California — literally. A local HM station sponsored a Meet Girlschool At The Airport contest where the quaaluded Los Angeleno who could come up with the best banner won a quick hundred big ones. Then there were autograph signing appearances, interviews, press conferences (where they were asked such scintillating questions as: 'did you all go to girls' schools?' and 'what's it like to be in an all-girl band?' you get the picture) and three gigs — one of them at midnight, two of them the next night at the Whisky A Go Go. Every ligger in town attended, from local punk bands like **Circle Jerks, X** and **Flesheaters** to shagheads **Motley Crue** (who were giggling like schoolgirls when they heard **Kelly** say how much she liked their album). But only **Kathy Valentine** — now in the **GoGos** — and **ZZ Top** — for writing the classic 'Tush' — got a mention from the stage. The girls never made it to Disneyland, though they did have some rides at amusement park Magic Mountain. And they've got some nice ren[illegible]-controlled cars and other nifty American toys to show the folks back home.

***LONDON'S CAPITAL** Radio annual five-a-side romp around the soccer fields took place at Loftus Road, home of FA Cup finalists QPR. Appearing from the biz were the Specials and Fun Boy Three (who?) while amply representing the HM faction was Ian 'Gnasher' Gillan (above) who led his team to the semi-finals before falling victim to eventual champions, Mickie Most's team 2-0.*

Assisting our Ian on the path to almost victory were James G Creighton, David Duncan from Shakin' Pyramids, Dean White of Gillingham FC (a late replacement for Paul Mariner) and Jeremy Lascelles and Keith Bourton from Virgin Records.

Ian, who let four goals slip past him in the course of the competition in aid of the Goal Diggers charity, has declared himself unavailable for World Cup duties due to previous touring commitments.

***"Now when ya' get to my size boy . . ."** Meatloaf takes Steve Strange under his wing at apres-gig lig.*

The gospel according to St. Rossi — David Coverdale learns the secret of eternal life (well, 20 years!) From the Quo guitarist.

MORE MAYHEM PAGE 8!

SAXON

The Eagle Has Landed

Live
new album and cassette
includes
Wheels of Steel • 747(Strangers in the Night)
Never Surrender • Princess of the Night
Strong Arm of the Law

Sounds
'The Eagle Has Landed' represents Saxon's greatest vinyl achievement to date, capturing the true Bessemer converter, fire and brimstone of the band's stage performance.' (Dave Lewis) ★★★★★

Record Mirror
'No surrender from Saxon–it will tear you to shreds–this works superbly–a landmark in Saxon's history.' (Robin Smith) ★★★★★

ON TOUR

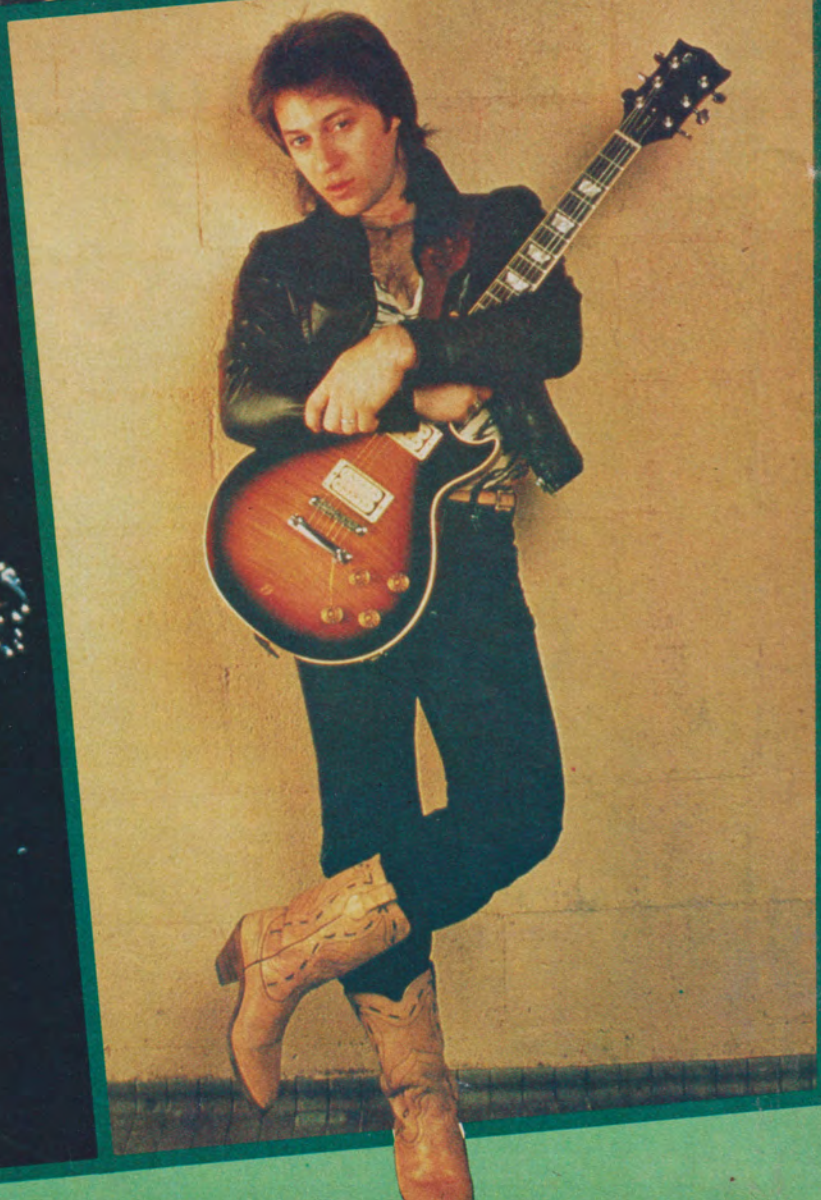
SEPTEMBER
17 Newcastle, City Hall
18 Glasgow, Apollo
19 Edinburgh, Playhouse
20 Manchester, Apollo
21 Derby, Assembly Halls
22 Leicester, De Montfort Hall
23 Brighton, Conference Centre
25 St Austell, Cornish Coliseum
26 Bristol, Colston Hall*
27 Sheffield, City Hall
29 Bradford, St Georges Hall
30 Hull, City Hall

OCTOBER
1 Hanley, Victoria Hall
2 Oxford, New Theatre (Apollo)
3 Ipswich, Gaumont
4 Birmingham, Odeon
6 Poole, Arts Centre
7 Portsmouth, Guildhall
8 London, Hammersmith Odeon
9 London, Hammersmith Odeon

TICKETS ON SALE NOW!
except * on sale from late August

CARRERE
Marketed and Distributed by RCA

TRUE LIFE FANTASY



Steve Gett talks to Aldo Nova, America's new star

AS THE sun sets on the Manhattan skyline, a steady gathering of heavy rock fans amasses around the backstage entrance of New York's Palladium Theatre. Sammy Hagar's back in town for a headline date, but tonight there's more than a slight buzz for the opening act Aldo Nova. Hardly surprising though, when one considers that while Hagar's current platter is bobbing around the lower reaches of the US Top 40, Aldo Nova has secured a solid Top 10 position with his debut LP, one of the best releases of '82 to date. Action packed with 10 rock solid compositions, its American success is well and truly justified. The Aldo LP has just emerged in Britain so grab a copy at all costs!

Meanwhile, back to the Big Apple. Entering the Palladium, Aldo and his band are in the middle of their soundcheck. On record, Aldo plays a good deal of the instruments as well as producing and arranging the product. However, when he took to the road at the be-

CONTINUED OVER PAGE

ALDO NOVA

FROM PAGE 5

ginning of this year he had to form a group. Happily the musicians he selected have remained with him, but clearly the spotlight is focused as much as possible on Aldo himself. It's clear who's the boss and during the soundcheck he takes a commanding role. Satisfied with the sound and with cordial greetings over, Aldo deigned chat in his tune-up room.

Aldo: "The name and the whole project of Aldo Nova has taken about two years to develop. What you hear on record is about six months old but the project itself started two years ago when I got the deal."

Steve: "What had you been doing previously?"

Aldo: "Working in a bar band just trying to pay the rent. For a while I was doing the Beatles' imitation wearing the wigs and everything! It was getting frustrating. Then somebody gave me the chance to go into the studio and do demos of some songs I'd written, which at this time were kind of new-wavish. I got to do seven songs which finally found their way to Midem (music's answer to the Cannes Film Festival). A guy from ATV publishing was there and he came back to Montreal, where I'm from, and said he liked my stuff. He then got me to go back into the studios, kept pumping more money into me, and so my writing progressed. And then I started writing heavy songs like 'Fantasy'."

Steve: How did your approach to writing actually change?

Aldo: "A lot of ideas changed. In fact the whole direction changed because I didn't really know who I was or what I wanted to do. Then when I started writing songs like 'Fantasy' I really felt this was what I wanted to be like. So that's when I changed. When I really found myself and a direction that I felt was real comfortable. It was *me* — not acting out any other part."

Steve: "Did you find it difficult to play, produce, arrange, sing and engineer the album?"

Aldo: "No. It's easier for me to go from my head to the tape, rather than from my head through somebody else until I get it back. If I had the ability to do something I just went ahead and did it. And in my situation it worked real well."

Steve: "Was there any problem getting the musicians when it came to touring?"

Aldo: "It wasn't difficult at all — it was actually easy. My manager (Sandy 'Blue Oyster Cult' Pearlman) sent out tapes to various people in the Bay area of San Francisco. Each guy then put his own band together and learnt the material note for note. So when we all got together, I'd go in and say 'Let's play this song or that song' and we'd do it. Basically what happened was I took the guitar player out of one band, the bass player and drummer from another, and the keyboard player from another. It worked out well because I didn't have to sit around and show people how to do things — they all knew the material. After two weeks rehearsal, we were ready to play."

Steve: "Now you're working with a band, has this changed your way of writing?"

Aldo: "No, it's the same. I get an idea, try to figure it out and then I show it to the guys. Each note they play, every drum beat — everything is dictated."

Steve: "Do they resent this?"

ALDO NOVA: not egotistical

Aldo: "No, because the stuff I give them to play is real heavy. Sometimes they really have to struggle to play some of the stuff. The thing is, I'm not asking them to do anything they couldn't or wouldn't want to do.

"It's easier to have a monarchic band than a democratic one. When there are a few of you everything's a lot harder. It's difficult to deal with interviews, publishing, management . . . But if you have one guy to talk to it makes it a hell of a lot easier. For me it works better this way. Democratic bands have problems, particularly with artist identification. Let's say that if you have a band and one member leaves, then a lot of people think it's not the same band. I mean, if Lou Gramm left Foreigner it just wouldn't be the same band. But I'm a solo act."

Steve: "With you doing so much, people might be swift to throw that Todd Rundgren tag at you — how do you feel about that?"

Aldo: "OK, but Todd Rundgren doesn't sound like a group. I can sound like a group, because I play like a group. It'll always sound like a band — but I like doing the stuff myself, it's as simple as that."

Steve: "Are you surprised at the success you're enjoying with your debut record?"

Aldo: "Not really . . . oh well, let's put it this way — he pauses — I don't want to sound . . ."

Steve: "Egotistical?"

Aldo: "Do I sound egotistical? When I made the record, I made a record that was going to move because I'm a songwriter and I want to make a lot of people aware of my songs. I didn't think it was going to do so well so fast. I don't want to sound egotistical (he's clearly taken it to heart). I'm confident, which is not egotistical, there's a big difference. There's a line between the two."

Steve: "Why do you think it has scored so well?"

Aldo: "Because it has a lot of mass appeal. When I started doing the record I was 24 and I was buying the same kind of records the kids would buy. So obviously the music I like is the same kind the kids on the street like. I feel I've a lot in common with them and I figure that's why the record is happening."

Steve: "Are you conscious of retaining that 'street' element in your music?"

Aldo: "Sure — it's worse since I've been on the road because I've been away. I try to keep it though, because if you lose that, you lose yourself and I don't want to do that."

Steve: "Do you think you've been aided because there doesn't seem to be much hot new heavy rock emerging in the States?"

Aldo: "Yeah, that's true. There's not very much new stuff. Companies don't seem to encourage it — I don't know why. But I also think the timing was right. I didn't have anybody else like a Meatloaf or another big act coming out at the time. I also have a real good record company behind me that's really pushing. And I'm working hard. I'm out touring instead of staying at home expecting the record to do well by itself. I just have to look in the mirror to know that I've worked — I've got the bags to prove it!"

Steve: "You've now got a Top 10 album — when are you going to go on tour as a headliner?"

Aldo: "I wouldn't want to go into headlining for another year or so. I'm not popular enough yet and secondly the cost of headlining is phenomenal. I think I actually make more money than Sammy Hagar does. When you consider the cost of moving gear around, hotel rooms, lighting, sound . . . my operation costs basically nothing. I have a two-man crew, sound manager, road manager and then the guys in the band. So I can pay the guys a lot more. I can afford to give them what they're really worth and not have to worry about things like lights and sound. Even if you offered me a headlining gig I doubt if I'd take it. Like I'll be opening up for UFO on the West Coast when I've finished with Sammy Hagar, then there's two weeks off and I'll be touring with Cheap Trick for a month and a half. After that there'll be some dates with Blue Oyster Cult. So I'll be on the road at least until August . . ."

Aldo Nova is certainly a fellow who seems to know exactly where he's heading. And he looks set for the top. During our conversation it was clear he's bubbling with confidence — and with good reason.

An hour or so after our chat Aldo and the group were on stage at the Palladium and eliciting truly ecstatic response from the audience. Basically, the set centres on the album and the material featured is undeniably delivered with more venom live. Unlike acts who fail to reproduce their records in concert, for Aldo there's no problem. But then again he does have a very strong band, which incidentally features Billy Carmassi, the great Denny's skinbeating brother.

Aldo himself played some scorching lead breaks and chose to don a loud 'n' proud leopard skin outfit. There were moments when I felt he didn't quite cut the quintessential 'rock star' image, but don't get me wrong, I'm not saying that Aldo has any kind of 'image' problem, it's just that he tends to look more at home in his off-stage jeans and leather jacket. Still, who really cares? The winners of the set were 'Ball And Chain', 'Heart To Heart' — and of course 'Fantasy'. Having read this title several times you've probably realised it's *the* Aldo Nova classic. It's a hit in the States and if given the right exposure could fare equally well on this side of the Atlantic. The crowd at the Palladium practically went beserk as the band launched into it!

And so, that's Aldo Nova so far. The man's future is assured. He possesses incredible musical talent, specifically as a songwriter. Indeed, if he were to fail as a rock 'n' roller, an unlikely prospect, he could probably make a healthy living from penning tunes. Aldo is adamant that success hasn't changed him. He seemed to form the impression that I'd found him big-headed, not true at all, and whilst talking had stated (somewhat paradoxically): "I'm still the same guy I was two years ago. If you think I'm cocky now, you should have met me then — I was worse. I've actually calmed down!"

"Life is just a fantasy!" ('Fantasy' by Aldo Nova')

Rockin' all over the world

Status Quo are one of the world's finest rock 'n' roll bands, and they've made famous their own inimitable style and music which they show regularly in tremendous live performances all over the world. Whenever Quo are touring or recording, the amps they rely on are Vox. Francis Rossi and Richard Parfitt love the sound of their Vox AC30's and their road crew are only too happy to tour with Vox. Ian Jones, Tour Manager, and John Thompson, who looks after the Vox amps told us, "We've tried pretty much every amp going at one point or another, but the AC30 is the only amp that still lets you hear the guitar note and its harmonics through the warm distortion. When we connect up a Vox amp, we know the sound will be right, night after night."

Dear Vox.
Please send me a full colour catalogue of the Vox Amplification range.

Name _____

Address _____

Postcode _____

VOX

Vox Limited 32-34 Gordon House Road
London NW5 1NE Telephone: 01-267 5151

K3/6/82

MAYHEM!

TOUR NEWS!

Y&T, originally due to appear at the now abandoned Peterborough Festival, have confirmed a series of UK dates to coincide with the release of their 12" single 'I Believe In You' b w 'Rescue Me'. The dates are Liverpool Warehouse June 3. Newcastle-upon-Tyne Mayfair Ballroom 4. Southport Floral Hall 5. Wigan The Pier 7. Chippenham Goldiggers Club 8. Reading Top Rank 9. Bristol The Granary 10. London Marquee Club 11. Dunstable Queensway Hall 12. This will be the band's first tour in this country.

SARACEN continue their tour promoting the recently released 'Heroes, Saints and Fools' albums with a date at Scarborough Taboo Club June 3.

SAXON, with their live album 'The Eagle Has Landed' now under their belts, have confirmed dates during September and October. They are Newcastle City Hall September 17. Glasgow Apollo 18. Edinburgh Odeon 19. Manchester Apollo 20. Leicester De Montfort Hall 21. Derby Assembly Hall 22. Brighton Conference Centre 23. St Austell Cornish Coliseum 25. Bristol Colston Hall 26. Sheffield City Hall 27. Bradford King George's Hall 29. Hull City Hall 30. Hanley Victoria Hall. October 1. Oxford Apollo Theatre 2. Ipswich Gaumont 3. Birmingham Odeon 4. Poole Arts Centre 6. Portsmouth Guild Hall 7. London Hammersmith Odeon 8-9.

Saxon are also to headline the Second East Anglian Rock Festival on July 24, at Mildenhall Speedway Track, off the A11, seven miles from Newmarket.

The band will break off their tour of America to fly home specially for the event. Another five bands are yet to be announced but at time of going to press no further details are available.

GARY MOORE will be touring with his new band at the end of the month. Confirmed dates so far are Newcastle Mayfair June 25. Huddersfield Polytechnic 26. St Albans City Hall 28. Chippenham Goldiggers Club 29. London Marquee July 1-2.

SAMSON have been confirmed as special guests for Mountain's one-off gig at the Fair Deal in Brixton on June 19.

ELECTRIX, four-piece purveyors of 'savage rock' who release their debut single in late July, have lined up the following dates in June. They are London Ruskin Arms June 4. 11. 18 and Twickenham Black Dog 5.

IN NEW York recently Kerrang! bumped into Aerosmith's Steven Tyler (above) and caught a sneak preview of the band's new album which is being mixed in the Big Apple. The two cuts heard, entitled 'Bitches' Brew' and 'Jailbait', could only be described as nothing less than "brilliant". When questioned about the name of the new LP, Tyler jested: "Tits in the cribb" (!!!), obviously making a pun on the classic 'Toys In The Attic'. The true title looks set to be 'The Crack Of Dawn' and other tracks include 'Lightning Strikes' and the outrageous 'Bolivian Ragamuffin'. . .

WHERE ARE THEY NOW?

TAKEN MANY moons ago, the man who's mug features above now sports a somewhat different appearance. Can you name him and all the bands he's been in during his career?

Answers on a postcard to: 'Where are they now?', Kerrang!, 40 Longacre, London WC2.

The mystery face in Kerrang! No 14 belonged to ZZ Top's Billy Gibbons. The first correct answer received was from Christine Edis, 35 Merrow St, London SE17, who wins a record token.

COMPETITION WINNERS!

SCORPIONS COMP WINNERS
Allan Loudon Alness, Ross-shire, Scotland.
Michael Rhodes, Astley Bridge, Bolton, Lancs.
R. Hardy, Fareham, Hants
Paul Maher, Stechford, Birmingham.
Mr V. J. Brotheridge, Canterbury, Kent.
Mr G. Clarke, Beccles, Suffolk.
D. Hurditch, Sheffield, S. Yorks.
Miss D. England, Woodley, Reading, Berks.
Derek Berger, Newcastle under Lyme, Staffs.
Graham King, Lee, London SE12.

RUNNERS UP
Mr Michael Edge, Rowley Regis, Warley, West Midlands.
Robert Wright, Deane, Bolton, Lancs.
Robert Jenkins, Killay, Swansea, W. Glam.
Paul Voyce, Cinderford, Glos.
Terry McElhone, Preston, Lancs.
S. Moston, Waltham Abbey, Essex.
Miss S. Iselle, Jacobs Well, Guildford, Surrey.
Miss J. Layton, East Ham, London E6.
Martin Davies, Waun Fawr, Aberystwyth, Dyfed.
Mr K. Stancombe, East Cowes, Isle of Wight.

SAXON COMP WINNERS
WINNER: Paul Thomas, Stevenage, Herts SG2 9BJ.

RUNNERS UP
Kevin Hayes, Widnes, Cheshire WA8 7EQ
Mr A. Bryant, Kingswood, Bristol BS15 4YJ
Ptol Slettery, Winchester, Hants SO23 7ER.
J. Neagan, Sutton-at-Hone, Kent.
David Jack, Tullibody, Scotland.
Jon Grieve, Dorking, Surrey, RH5 6DD.
N. Rowbotham, Denton, Manchester M34 1AI.
Peter Bunce, Stockton-on-Tees, Cleveland, TS18 2ED.
Peter Gillespie, Midlothian, Scotland.
Alan Reid, Westbury-on-Trym, Bristol, BS9 4BY.

TOP 30 KUTS

1. **NUMBER OF THE BEAST**
   Iron Maiden, EMI
2. **DEATH ALLEY DRIVER**
   Rainbow, Straight Between The Eyes, Polydor
3. **DETROIT ROCK CITY**
   Kiss, Destroyer, Casablanca
4. **LIVE WIRE**
   Motley Crue, Too Fast For Love, Leathur
5. **CAN'T LIVE WITHOUT YOU**
   Scorpions, Blackout, Harvest
6. **POWER**
   Rainbow, Straight Between The Eyes, Polydor
7. **ON THE REBOUND**
   Uriah Heap, Bronze 45
8. **AIN'T TALKIN' 'BOUT LOVE**
   Van Halen, WEA 45
9. **CRYSTAL BALL (live)**
   Styx, (Best of Jap Import A&M)
10. **JOAN CRAWFORD**
    BOC, Fire Of Unknown Origin, CBS
11. **HEAD CONTACT**
    Wolf, Chrysalis 45
12. **BACK ON THE ROAD AGAIN**
    REO Speedwagon, Nine Lives, Epic
13. **CALL OF THE WILD**
    Broken Lynx, Demo tape
14. **ANOTHER PIECE OF MEAT**
    Scorpions, Lovedrive, Harvest
15. **WHITE LADY**
    Sinner, Demo Tape
16. **UNCHAINED**
    Van Halen, Fair Warning, WEA
17. **OVERTURE/ROCKS OFF**
    Def Leppard, Bludgeon Riffola EP
18. **WHAT'S GONE IS GONE**
    Gamma, '3', Elektra
19. **IN TRANCE**
    Scorpions, Tokyo Tapes, RCA
20. **JUKE BOX HERO**
    Foreigner, Atlantic 45
21. **MACHINE GUN**
    Storm, Precious Metal Compilation, MCA
22. **LONG GONE**
    UFO, Chrysalis 45 b-side
23. **STONE IN LOVE**
    Journey, Escape CBS
24. **HIGHWAY SONG**
    Blackfoot, Strikes, Atco
25. **WRATHCHILD**
    Iron Maiden, EMI 45
26. **STRANGER**
    Gamma, '3', Electra
27. **TAKE NO PRISONERS**
    Sweet Savage, 45
28. **JAILBREAK**
    AC/DC, Atlantic Promo 45
29. **CLOSER TO THE HEART**
    (Live), Rush, Mercury 45
30. **SIGN OF THE SOUTHERN CROSS**
    Black Sabbath, Mob Rules, Vertigo

Compiled from requests at the Heavy Metal Disco, Ulster Poly by T Charleton and W Mooney Crevenagh Road, Omagh, Co Tyrone, N Ireland.

THE BARON REIGNS IN SPAIN!

Howard Johnson files his report on Spain's premiere HM band from the back seat of a DC-9

BARON Rojo is one hell of a band, fully deserving of your attention. A group that provides perfect HM entertainment within their records. Indeed this ability to entertain was what had drawn me inexorably to the band after hearing one of their tracks way back last summer, and, in case we forget, entertainment is the function of the whole music industry.

As Baron Rojo is the first Spanish HM band to elicit ecstatic response, however (and boy it was ecstatic when the band played Madrid!), they are having to make the first steps on behalf of all Spanish HM bands. They have to get everything right *now* to secure a base for that future, with little knowledge of the biz. What was that I said about entertainment?!

"Sure it's hard for us," guitarist Armando de Castro tells me over a beautifully prepared meal in one of Madrid's top restaurants, "and as we're the first Spanish band to undertake a major tour it's been a hard experience with a lot of problems from an organisational point of view. You know, such ordinary things as organising food for the crew to eat. We know that the next time will be smoother.

"We're taking this development in our stride, though, because it's not new to us to be the first. We were the first important HM band in Spain and things have always been getting better since we did things."

"The main problem in Spain," adds brother Carlos, "is that there are no specific concert halls for bands to play — only sports pavilions. The owners of these pavilions don't really want rock bands to play in the halls, so they charge an exhorbitant fee, and in addition they'll make them wait to play that hall if there is even the smallest sporting event planned."

This might explain why, at present, even the country's biggest band can only undertake an eight date tour, though it's expected that the Barons will embark on an exhausting 140 date trek around their homeland in the summer (pretty castanet crushing, si?). For the moment, however, it must be mighty expensive to hire both PA and lights (no inferior equipment on view, I assure you) for such a short tour.

"It is expensive, but it's something, that has to be done," says Armando, "and having a complete show widens our possibilities for interpretation of the songs. Last night in Madrid we had plenty of scope and that was to afford it. There's no bank or record company involved in the financing of the tour and only one guy has organised the monetary side. Well, one bank gave us credit on the condition that Vicente (Romero, a legendary figure in Madrid, dj, entrepreneur and heavily tied up with Baron Rojo) would lose his house if we lost their money."

If you have to work on such a tight budget why bring in the English sound crew from Entec for the tour? (by the way, their only comment on the Barons was "loud is tiresome" but we Kerrangutangs know better don't we?!).

"Well, it would seem cheaper to use a Spanish company but we know that it wouldn't have been," says a voice rising ominously from the farthest reaches of the long dining table. It turns out to be bassist Jose Luis Campuzano. "We've had no technical problems at all because this equipment is top class. We would've had worse equipment with a Spanish company so things would've worked out more expensive in the long run."

I can avow that this refusal to compromise in quality paid off at the Madrid Pavilion, as the venue was bursting at the seams and teeming with fans eager to rock. Such a prestigious and important gig in England would doubtless have meant heavy, brutal security (you know the type — "Is this your camera? That was your camera.") But the atmosphere backstage in Madrid was remarkably friendly and tolerant. Another sign of inexperience?

"Not really. We know how things are done in the UK, but Spain is a different case entirely. You have to take things easy 'cos if you start getting heavy, shoving people about, you're considered impolite and you get a bad name. This causes problems of course — we had two watches and a guitar tuner stolen last night. What we'll aim for is a friendly atmosphere but with good security guards."

You'll have no doubt gathered that gig-wise Spain is a whole new ball game (sorry about the weak World Cup pun) so it was surely a real change for the band to come to Britain to record their second album, 'Volumen Brutal', at Ian Gillan's Kingsway Recorders.

"It was important to the music industry in Spain that we went," says Armando, "because never before have we had a band go to London to work and gig there. It made everyone feel that we had a real, valid band in Spain which is why the inner sleeve contains so many photos of our stay in London. Spaniards are accustomed to foreign bands going to play in Spain, but not the other way round. That's one of the reasons why we brought Stray to support us here, to emphasise that Spanish bands can compete on equal terms with foreign bands — that things are changing."

"But it's not a question of jealousy," Carlos is quick to add. "It's only to show that all ways are possible in rock 'n' roll."

One listen to the second album, 'Volumen Brutal', (no translation needed) and I'm sure you'll believe that all ways are indeed possible, especially the Spanish method. Heads will roll in delight at the constant strength of this record, toughened up far more than the Barons' high-flying first LP, while still retaining that naggingly melodic approach. Did the added hardness (as tough as Spanish leather) come as a result of being in Britain? Jose Luis:

"Not at all, because all the material was written in Spain a month before we left for England. The influences come not from being in England, but from listening to the music of other bands. There's a harder edge to 'Volument Brutal' because we learnt from our experiences with the first LP that the slower songs are hard to perform well live. We tried to lay down strong 'live' songs this time. The melodies are still there, though, and we think we've retained our own style."

Yes, I know this is beginning to sound like a press release, but I honestly believe that Baron Rojo is one of the finest new bands to emerge over the last five years — hard enough for the headbanger, klassy enough for the konnoisseur. If only they were English, success would be assured.

"We believe it would be better to sing in Spanish everywhere," concludes quiet stixman Hermes Calabria "but it's difficult to open up new markets abroad singing in Spanish. English is an easier way of communicating and that's all we want to do — communicate. We'll sing in any language to do so, be it English or Chinese!"

Such a burning desire to get through to people must augur well for the future, but would it be possible to exist solely as a band working in Spain? Carlos:

"Yes, it's possible if you're one of the top bands, as we are, and our original intention was to work solely in Spain. But now we see things in the long term and we want to break out more, spread our wings so to speak."

Seated in the Aviaco DC-9 as I fly homeward at the end of four exhilarating days, legs knocking nervously as my fear of flying grows more acute, my mind is hooked on one track from the new Baron Rojo LP (the one I saw stacked wall to wall, quite literally, in Madrid's largest record store!). The title is 'El Baron Vuela Sobre Inglaterra' or 'The Baron Flies Across England'. How long will it be before that's the case? If there's any justice in this world, it sure won't take long!

HEART TO HEART

STEVE GETT discovers that the Wilson sisters, NANCY (right) and ANN, are still the best of friends.

AFTER A protracted absence from these shores, Heart are finally back. A lot of water has passed under the bridge since they were last here, and although they've continued to release good albums whilst touring the States, more than a few crazy 'behind-the-scenes' events have taken place over the past few years. Aside from legal wrangles with record companies, Heart have had to endure a steady flow of internal problems. Inter-group romances have clashed with differences in musical direction. Basically, the Wilson sisters took on the Fisher Brothers — and won. And then, just when things appeared to be settling down there came the news that bassist Steve Fossen and drummer Michael Derosier were no longer in the band . . .

Happily, Heart are now in a stable position once again, ready to take on Britain when they open for Queen. My last encounter took place a couple of years ago, when I hooked up with them in an off-beat Texan college town. At the time they were touring their 'Bebe Le Strange' LP, and on the night I witnessed them they were in excellent form playing a strong selection from that album as well as a fine collection of past classics. It was clearly evident that Ann and Nancy Wilson were the focal points of the group, having stolen all the spotlight from guitarist Roger Fisher who had previously been kicked out.

The Heart story actually began with the merger of the Wilson sisters and the Fisher boys. This was back in 1975 when they became involved in a band in the Seattle/Vancouver area. Then Mike Fisher, who was the group's unofficial manager, had been going out with Ann, whilst axeman Roger had been young Nancy's boyfriend. Success came to the group as they scored a hit with the 'Dreamboat Annie' album, but the ensuing years saw a constant stream of ups and downs in the outfit. Heart had been signed to the Mushroom label but then they switched to CBS Portrait, and not without numerous legal battles.

Several more studio albums emerged, but by the time the excellent 'Dog And Butterfly' was released the musical and personal relationships between the Fishers had begun to crumble. Nancy split with Roger and then a year or so later the latter lost his place in the band.

"Roger stayed with us up until the time we were recording 'Bebe Le Strange'," recalls Ann. "He hadn't contributed much on 'Dog And Butterfly' and then when we went into the studio to start work on 'Bebe' he came up with nothing."

CONSEQUENTLY, it wasn't surprising to see Roger Fisher's name appearing just once on that record. Indeed, at the time of its release an American magazine pointed out that the Wilsons earned a staggering 44 namechecks to the Fisher one. And so, Roger was out, and is currently working on a new project back in the North-West. Guitarist Howard Leese became a more integral part of the group and Nancy Wilson took a more forceful guitar role. Quite clearly, going out with another member of the group wasn't a wise move.

Ann agrees: "It's a killer. A real danger and it makes everything difficult in the band in terms of relating to one another. In my case I was going out with the brother of a guy I had to fire! You can imagine the difficulties at home — there'd be a situation like 'Oh, hi honey, I had to fire your brother today!' Now nobody gets involved with other members of the group. We're more settled — it's like we're entering a new era."

Sounds OK, but wait a minute, didn't I say that another two members of the band have since departed? "Yes, we've got a new bass player and a drummer," states Ann. "The other guys left basically because of 'musical direction'. They've now got a new band together and our new bass player is a guy called Mark Andes."

Who's the new drummer?

"Denny Carmassi," was the reply. Quite frankly, I was staggered. Only a couple of weeks previously I'd encountered Denny in Europe while he was drumming with Gamma, who were opening for Foreigner. Not a word had been mentioned. And then, a couple of days after talking with Ann, I bumped into Denny again at the Foreigner Wembley gig. He'd obviously not told Gamma that he was joining Heart at this point and was very surprised that I knew. The plan was for him to stay in Europe after the Foreigner/Gamma tour was over and then spend a week or so rehearsing with Heart.

While it's a pity to see the exit of Michael Derosier, Carmassi's arrival can only do the band good. He is, after all, one of the finest contemporary hard rock drummers. Those ignorant of Denny's track record may be interested to learn he first came to attention with the legendary Montrose and then, following a stint with Sammy Hagar, rejoined Ronnie Montrose in Gamma. In between all these, he also slotted in a few months with Michael Schenker in pre-MSG days!

It'll certainly be interesting to see how Heart fare with Carmassi on the Queen dates. I wondered how the band got these gigs and why it's taken them so long to come back to this country. Ann explains: "Well Brian (May) and Roger (Taylor) are friends and so that's how things worked out. In the past we've always needed the back-up to do it. Also our manager doesn't like to leave home — he's very conservative! We should have come back before and in fact we've even had a petition of 1,500 names from Stafford asking us to. The last time we came was for that college gig and we were on a different label at the time. But I'm really excited about playing in Britain."

New Heart Denny Carmassi

THE problem with Heart in the past is that while they've released surefire product it's needed the back-up of live appearances in order to sell. Last year their 'Greatest Hits' LP surfaced and sadly passed practically unnoticed. Another curious point about that release was that in America it came out as a double with two sides of live material. The only problem is that if you want a copy it'll cost you quite a lot on import . . . encourage the UK label to put it out! It is very good.

1982 sees the emergence of the new Heart studio LP, entitled 'Private Audition' and hopefully it'll take off over here. It's unquestionably their best effort to date and comprises a wide selection of material.

Ann: "We recorded it between the summer and winter of '81. It was done in Los Angeles and Seattle; we usually do everything up here but this time we felt that we were getting a little stagnant around our home town. We also needed a more high-tec studio to work in and get the different sounds."

Heart's decision to record away from home seems to have been a prudent move. There are a string of excellent cuts on the platter, none better than the opener on the second side called 'The Situation'. "That was basically Nancy's song," reveals Ann, "on which Michael Derosier helped out. She can't stand video games and the song also deals with this kind of over-computerised society that we're living in."

Other tunes worthy of mention are 'City's Burning', based on the tale of a couple living in a Manhattan apartment who learn of John Lennon's murder, the mesmerising 'One Word' and 'Angels', which was inspired by Sean Lennon. All in all, top-notch quality.

Finally, I asked Ann how she gets on with sister Nancy after all these years. "Very well," she answered. "As we get older we obviously go through changes, but the bottom line is that we're still good friends. In fact we're probably closer now than ever . . . I guess it's largely because we like each other!"

JON LORD

Back Onto This

HIS LATEST SINGLE
ON HARVEST RECORDS (HAR 5220)
TAKEN FROM HIS FORTHCOMING ALBUM
BEFORE I FORGET
SHSP4123
ALSO AVAILABLE ON CASSETTE

HARVEST

HEART

HEART

HEART

HEART

GARY MOORE

RISING FROM the ashes of G-Force Gary Moore has now signed a solo recording deal with Virgin Records. Backed by Whitesnake's Neil Murray and Ian Paice, bass and drums respectively, ex-Nugent singer guitarist Charlie Huhn and keyboard player Tommy Eyre, he's currently deep in rehearsal and will be playing some dates towards the end of the month. After that Gary, who's just completed sessions on the Greg Lake solo album, will be heading for the studio to record a single for August release with Kansas producer Geoff Glixman. As far as Murray and Paice are concerned the liason with Moore is only temporary and does not constitute the end of Whitesnake.

PIC BY: ROBERT ELLIS

STRIKTLY FOR

Continuing our regular feature where guest reviewers choose their five fave elpees. Chas de Whalley (who can't count) turned up with four . . . the dummy!

FANNY: pioneers of sequins and spandex

CLOVER
'Love On The Wire'
(Vertigo 6360 155)

YOU MAY just be wondering what an amiable bunch of Californian country funksters are doing in the pages of Kerrang! Well, the mighty K isn't called 'Britain's loudest rock mag' for nothing, and that's why Clover — or rather their fourth and final album 'Love On The Wire' turns up here.

It's quite simply the loudest rock album in my collection. But by loud I don't mean ear-blistering, head-in-the-bass-bin, let's-hear-it-for-Saxon-in-Sheffield loud.

'Love On The Wire' was produced by Robert John (aka Mutt) Lange at Rockfield in 1977 when the friendly Rhodesian was still practising the recording techniques that would bring worldwide success for Heavy Metal superstars like AC/DC and Def Leppard. In Clover he was working with the ultimate American bar band. Musically and vocally superb (featuring one Huey Lewis who's currently riding high in the US charts with songs that would put REO Speedwagon to shame) and the proud progenitors of one of the most exhilerating stage shows I've ever seen, this San Fransiscan six-piece were already a country rock cult when they were rediscovered by Elvis Costello's manager Jake Riviera in 1976 and flown back to the UK. They toured over here extensively, supporting Thin Lizzy, Lynyrd Skynyrd and Graham Parker but then along came the Sex Pistols and punk and suddenly Clover were yesterday's thing. After two albums on Vertigo they returned to the States and faded away.

But, five years on, there are tracks on this album that are still absolute killers. In the main, it will probably pass the headbanger by because Clover's staple was snappy American soul and dance rock, the sort of thing the Doobie Brothers were to score heavily with in 1979. But the three tracks that make up the bulk of side one — 'Southern Belles', 'Oh Senorita' and 'Still Alive' — are simply out of this world.

Clover's trademark was bouncing rhythm and warm, lush four or five-part vocal harmonies, but on these three tracks they're mown down by giant powerchords and the duelling lead guitars of Alex Call and John McFee. One of the most underrated in rock, McFee went on to play behind Steve Miller, replace Jeff 'Skunk' Baxter in the Doobies and provide the pedal steel accompaniment on Elvis Costello's recent country album. But here he cuts loose with some searingly melodic solos that are so electric and exciting they make Carlos Santana sound acoustic and half your NWOBHM merchants sound like schoolboys.

If you see 'Love On The Wire' in a bargain bin snap it up and be amazed!

KONNOISSEURS

DEREK AND THE DOMINOES
'Layla'
(RSO 2671 110)

ERIC CLAPTON may never have been God but he surely penned the next best thing to an anthem when he wrote 'Layla'. From that magical opening riff and super soaraway lead guitar all the way to the lilting piano figures on the fade, 'Layla' has proved itself not merely one of THE rock classics of the Seventies but, judging from its recent chart success, a classic for the Eighties too.

And yet it was over two years before it was recognised. When the album that bears its name was first released in 1970 Eric Clapton's popularity was well on the wane. Certainly he'd come starbursting out of the r'n'b and blues booms of the early sixties, his guitar fuelling the likes of The Yardbirds and John Mayall's Bluesbreakers. But the suspicion was that he'd burned himself out with Cream.

So only a few still took him seriously when he came up with an 'anonymous' double album. Two summers later, however, as 'Layla' joined the likes of Roxy Music and Alice Cooper in the Top Ten, the general public were to discover it was chock full of fine songs and fantastic playing and boasted a Tom Dowd production and sounded breathtaking whether heard through headphones or blasting out at a rock disco.

Now it's 1982, an awesome twelve odd years since the tape started rolling down there in Miami, Florida, and 'Layla' the album sounds as loud and proud as ever. Clapton himself was in particularly fine form. His songwriting developing apace he was only one step short of the classics like 'I Shot The Sheriff' that graced the '416 Ocean Boulevard' album. But 'Layla' isn't really about songs — it's about blowing and throughout Clapton's soloing rivals his best work with Cream.

But enough of Derek for it would be a crime to ignore the Dominoes themselves. Left to right they were the late Duane Allman on slide guitar and the late Bobby Whitlock on keyboards and backing vocals, kicked from behind by one of Southern Rock's most celebrated rhythm sections Jim Gordon (drums) and Carl Radle (bass).

With years of session and gigging experience between them these four shadow Clapton's every move, trading licks here, bolstering up the odd weak vocal there and providing a rock solid undertow of a beat. Of course it was all simple stuff, twisting moodily off the same twelve bars and probably not what you'd expect to read about in Kerrang! But if you want to hear a master at the height of his powers . . . look no further.

QUICKSILVER MESSENGER SERVICE
'Happy Trails'
(Capitol GO 2012)

I WONDER whether Eddie Van Halen slips this album on the turntable after a hard night at the guitar. After all he and his mob only recorded the title track as the B-side of their 'Pretty Woman' single and, old song though it is, they must have heard it somewhere first. Somehow though I reckon they might not have been too impressed with the Quicksilver Messenger Service's loose, all-stoned-together rendition of the old American folk tune for it leaves a lot to be desired.

As, in fact, do all of the Quicksilvers' seven odd album releases with the exception of this, their second, which is the one that secured them their reputation as one of the finest jamming bands ever to come out of psychedelic San Fransisco.

The band consisted of guitarists John Cipollina and Gary Duncan, bassman David Freiberg and drummer Greg Elmore, and word has it that they rehearsed just one song for weeks and weeks prior to recording this album. That song was Bo Diddley's eerie r'n'b standard 'Who Do You Love?' and the Quicksilvers proceeded to slow that Diddley beat down to walking pace, beef it up and then jam through it for twenty five minutes which lurch and stumble between acid incredulity and pure magic.

Mostly recorded live it emerges as a remarkably honest chronicle of a jam, even leading us to that place where all jams invariably fall apart and have to be built up again. Credit for this must go to Elmore's drumming which is the very definition of tenacious and Freiberg's bass which not only mines a great deal of melody out of two chords but does so with a tone so explosive it threatens to take your stomach away.

Nevertheless it's the two guitarists who emerge as the real stars of the show. Cipollina copped all the honours, walking away from this album a living legend (remember how he resurfaced as extra special guest on tour and album with Welsh wizards Man in 1975) and headbangers might well appreciate his solo for its noise value. But quite honestly Gary Duncan's is the better of the two.

Picking tunes delicately out of thin air he slowly builds up the tension, finally, reaching the glorious moment when you hear him flick his selector switch onto the back pick-up of his Stratocaster and kick the band screaming into top gear. It may have little to do with Motorhead but early in 1969, when this album was released, this was Heavyyyy, man and Quicksilver Messenger Service were IT!!!

FANNY
'Charity Ball'
(Reprise K 44144)

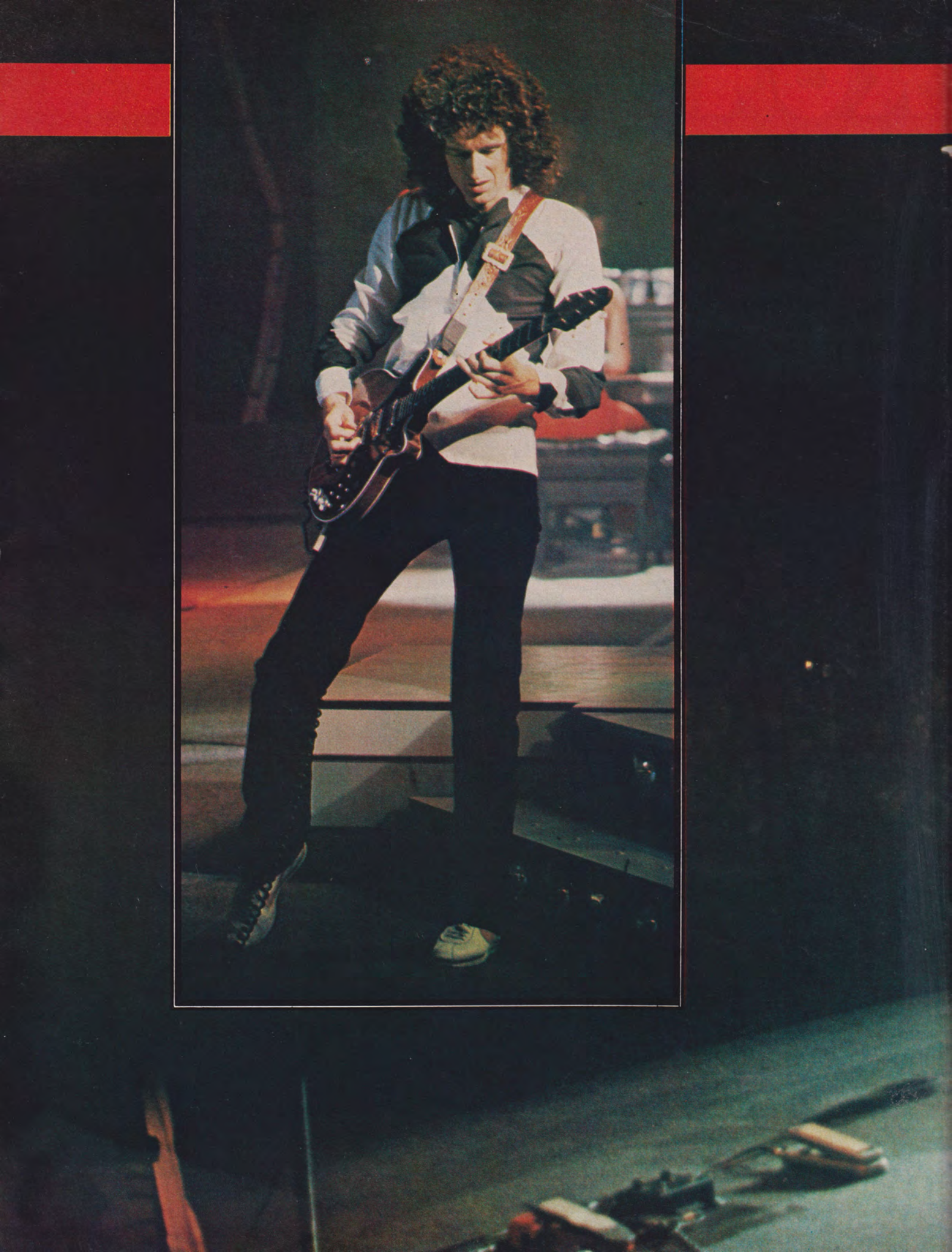
WHEN THIS album was released in the Autumn of 1971 the all-girl American group Fanny seemed on the verge of worldwide success. They had wonder producer Richard Perry at the controls and the might of the Kinney carparking corporation (That's WEA to you and me) behind them. There was lots of the sort of publicity some might call hype, lots of touring and a fair amount of radio play too. Promoted as Glam Rock good-time girls, Fanny were pioneering sequins and spandex and all the other trimmings but despite the time and place they never quite happened.

Problem was that their music didn't match the flashy image. So, although they managed to keep things together for a couple of years, changing personnel and recording a couple more albums, Fanny were almost a lost cause from the start. Commercially that is not musically, for 'Charity Ball' still stands as one hell of an album.

Fusing elements of all that was happening at the beginning of the seventies it defies categorisation. Heavy rock, country rock and soul rock combine into a sound that's hardly Metal but cuts like it is. The sort of thing that will confound and confuse anyone who thinks the only thing all-girl groups can do is thrash away like pale imitations of their male counterparts. Fanny had a real feel for the depth and variety that lies in rock'n'roll, but more importantly they had . . . uh . . . balls.

The Millington sisters June and Jean led the band, playing guitar and bass respectively, but pianist Nickey Barclay took the lion's share of the writing. The line-up was completed by Alice de Buhr on drums, whose playing should serve as a model to anyone of any sex wanting to learn how to hit sticks. Not only does she sound tight and punchy but she obviously knew that there's more to playing a song than simply keeping the beat.

Through material that ranges from dance rock ('Charity Ball') to heads down boogie ('Cat Fever') to wistful, Stevie Nicks-like balladry ('Thinking Of You'), the drums interlock perfectly with a pumping bassline and guitars, pianos and organs that claw, scratch and shimmer to order. I daresay that Richard Perry had a hand in the arrangements but where lesser musicians would have had them sounding stilted and wooden Fanny made them supple, stylish, red hot and rocking. Not bad going for a bunch of girls!



QUEEN

PICS BY DENIS O'REGAN

Kerrang's Komplete Queen Discography (UK)

Over the past decade Queen have run the musical gamut from Heavy Metal to grand opera to disco. Always changing, never less than fascinating, Mercury, May, Deacon and Taylor have produced 11 albums and numerous hit singles. All are listed below in Kerrang's komplete (UK) Queen discography.

ALBUMS

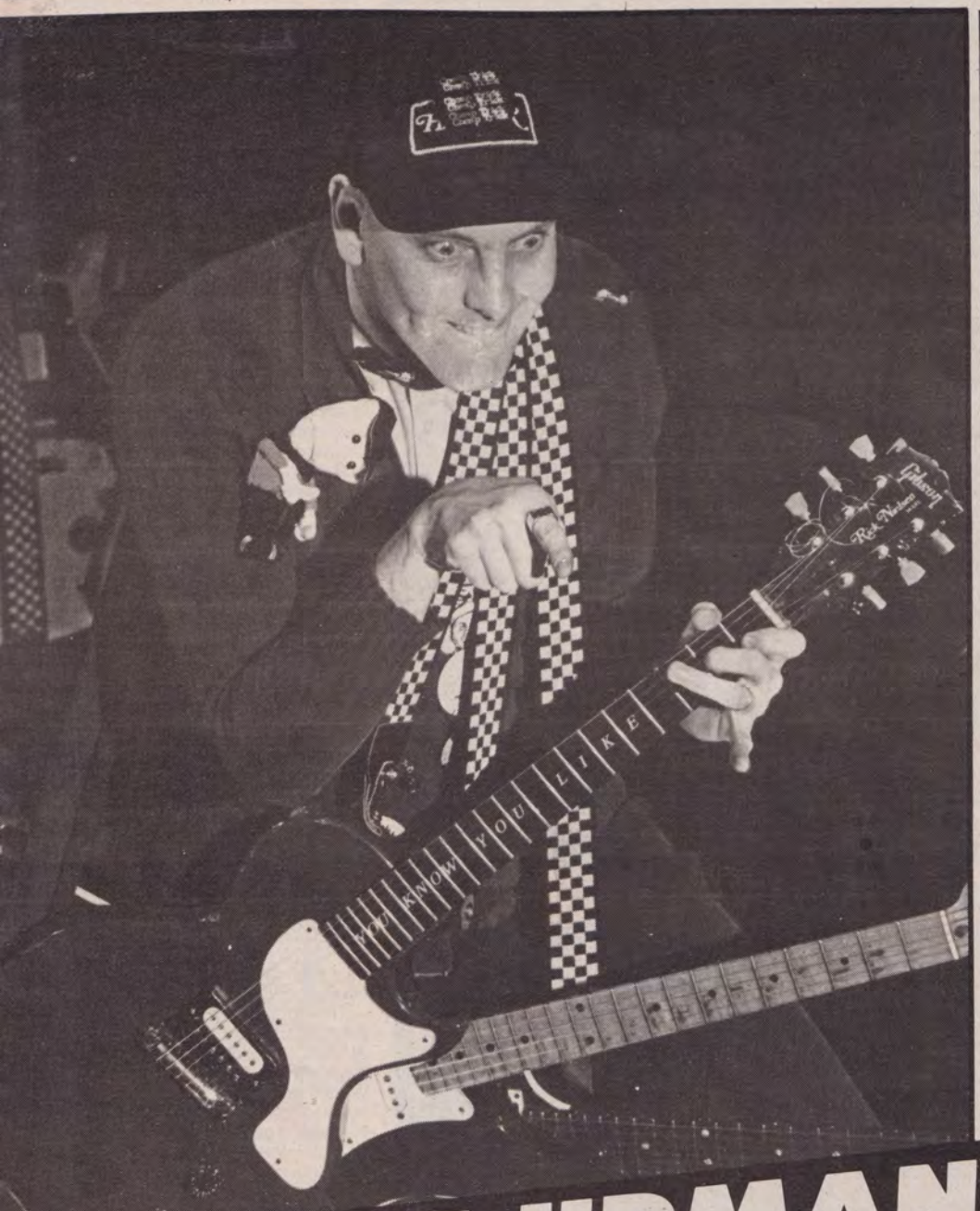
TITLE	CAT. No.	RELEASE DATE
QUEEN	EMC 3006	JULY 1973
QUEEN II	EMA 767	APRIL 1974
SHEER HEART ATTACK	EMC 3061	NOVEMBER 1974
A NIGHT AT THE OPERA	EMTC 103	DECEMBER 1975
A DAY AT THE RACES	EMTC 104	DECEMBER 1976
NEWS OF THE WORLD	EMA 784	OCTOBER 1977
JAZZ	EMA 788	NOVEMBER 1978
LIVE KILLERS	EMSP 330	JUNE 1979
THE GAME	EMA 795	JUNE 1980
FLASH GORDON	EMC 3351	DECEMBER 1980
GREATEST HITS	EMTV 30	OCTOBER 1981
HOT SPACE	EMA 797	MAY 1982

SINGLES

TITLE	CAT. No.	RELEASE DATE
KEEP YOURSELF ALIVE/ Son and Daughter	EMI 2036	JULY 1973
SEVEN SEAS OF RHYE/ See What A Fool I've Been	EMI 2121	FEBRUARY 1974
KILLER QUEEN/Flick Of The Wrist	EMI 2229	OCTOBER 1974
NOW I'M HERE/Lily Of The Valley	EMI 2256	JANUARY 1975
BOHEMIAN RHAPSODY/I'm In Love With My Car	EMI 2375	OCTOBER 1975
YOU'RE MY BEST FRIEND/39	EMI 2494	MAY 1976
SOMEBODY TO LOVE/White Man	EMI 2565	NOVEMBER 1976
TIE YOUR MOTHER DOWN/You And I	EMI 2593	MARCH 1977
WE ARE THE CHAMPIONS/We Will Rock You	EMI 2708	OCTOBER 1977
SPREAD YOUR WINGS/ Sheer Heart Attack	EMI 2757	FEBRUARY 1978
BICYCLE RACE/FAT BOTTOMED GIRLS	EMI 2870	OCTOBER 1978
DON'T STOP ME NOW/In Only Seven Days	EMI 2910	JANUARY 1979
LOVE OF MY LIFE (Live)/Now I'm Here (Live)	EMI 2959	JUNE 1979
CRAZY LITTLE THING CALLED LOVE/ We Will Rock You (Live)	EMI 5001	OCTOBER 1979
SAVE ME/Let Me Entertain You (Live)	EMI 5022	JANUARY 1980
PLAY THE GAME/A Human Body	EMI 5076	MAY 1980
ANOTHER ONE BITES THE DUST/Dragon Attack	EMI 5102	AUGUST 1980
FLASH/Football Fight	EMI 5126	NOVEMBER 1980
UNDER PRESSURE*/Soul Brother	EMI 5250	NOVEMBER 1981
BODY LANGUAGE/Life Is Real	EMI 5293	APRIL 1982

*Written and produced with David Bowie

KUTS



RICK NIELSEN proves you can get more than one on one.

GIRLSCHOOL
'Screaming Blue Murder'
(Bronze BRON 541)

HAVING FINALLY managed to disassociate their name from that of stablemates Motorhead, the crunch time for Girlschool is at hand. Third albums are usually a good indication of whether a band's career will flourish or nose-dive into oblivion and the fact that the School are also undertaking their first headlining tour of major UK venues makes 'Screaming Blue Murder' monumentally important.

Admiration for the band runs deep throughout the music business and with justification. It is to be hoped that more girls will both attend gigs and form bands because of the early ventures of Kelly, Kim, Denise and Enid, yet Girlschool's recorded output has impressed only patchily and the same is true of 'SBM'.

This release peaks then pitches quicker than the roller coasters on Blackpool pier. It's amazing that within the space of one album a band can be so fine and so appalling! The former mood grips vice-like on the title track as it pelts out of the speakers full throttle. 'Action screams', Kim tells us, and indeed it does on this little pearl — uncluttered, uncomplicated and immensely effective.

'Don't Call It Love' is the other outstanding track, more melody-based and the best showcase for Kelly's ever-improving guitar work. The lack of consistency, however, is highlighted by the fact that the other magic moments on 'SBM' are all either choruses or bridges — none of the remaining numbers are convincing as a whole and 'It Turns Your Head Around' and the single 'Wildlife' make this point clear.

The worst culprit, however, is 'Hellrazor', which simply resembles a poor Motorhead out take and will hinder Girlschool's efforts to break the mould. New girl Gil Weston's vocals are poor and, as with 'Take It From Me' and 'You Got Me', two further weak points on the album, the song suffers from a lack of thought and direction.

Most curious to listen to is 'Flesh And Blood', a song that surprises for its non-heaviness and intrigue being an extension of the 'Future Flash' theme from 'Hit And Run'. Ambitious? Certainly, as was the inspired choice of Police person Nigel Gray as producer, but the inconsistency of 'SBM' makes it worthy of no more than the occasional spin.

HOWARD JOHNSON

ONE UPMANSHIP

CHEAP TRICK
'One On One'
(Epic Records)

IN AMERICA Cheap Trick are purported to have been on a continuing downhill slide since the incredible success they enjoyed with their 'Live At Budokan' triumph. The two ensuing studio efforts, 'Dream Police' and 'All Shook Up', met with negative press reaction and yet, to these ears, they were more than acceptable releases. On this side of the Atlantic the band have always had to struggle to break through and the basic reason for this is probably that they've simply not toured enough. Their sparse appearances, at Reading '79 and Hammersmith Odeon '80, were fairly well received but still they've not hit off.

Cheap Trick are damn good: Rick Nielsen, their baseball-capped master-mind, continually delivers inspiring compositions and isn't a bad guitarist to boot. Robin Zander adopts a fine 'pretty boy' front figure and possesses a powerful throat. And, of course, Bun E. Carlos can always be relied upon to provide a solid, steady drum beat. Why they haven't earned more recognition is simply beyond me.

This month sees the emergence of a new studio record, 'One On One', and also heralds the arrival of bassist John Brandt (ex-Raymond's Ruffians!) to the line-up. He replaces Pete Comita who had previously taken over from Tom Petterson. The album was produced by Roy Thomas Baker — an excellent marriage — and boasts a very full sound. On 'All Shook Up' the group worked with George Martin and while the end result was enjoyable. Cheap Trick may have lost a little identity en route. This time around, they seem to have struck a winning formula. Good songs, good playing and good production . . . what more could one ask for?

There's not a lot to headbang over, but 'I Want You', 'One On One' and the weird 'I Want Be Man' prove that the band still have plenty to offer.

Cheap Trick: a severely underrated rock'n'roll band.

STEVE GETT

MORE REVIEWS OVER PAGE

KUTS

.38 SPECIAL
'Special Forces'
(A&M SP4888)

THOSE WHO saw them make their UK debut at last year's Reading Festival will doubtless remember .38 Special as one of the highlights of the event . . . and not just because lead singer Donnie Van Zant passed a bottle of Jack Daniels to the flag wavers at the front! It was obvious that the band were more than a typical Southern Boogie outfit and this album provides the confirmation.

.38 Special are different because, in addition to Donnie, they have another excellent lead singer in guitarist Don Barnes (they've got two drummers too!). This sharing of vocal duties gives them a unique — and mildly schizophrenic — aura which isn't to say that 'Special Forces' sounds disjointed, only varied. And it's this variety that must, sooner rather than later, break the band this side of the Atlantic.

The songs featuring Donnie on vocals are the ones that come closest to archetypal SB. They strut and swagger in a way that inevitably begs comparison with the masters Lynyrd Skynyrd but when Don Barnes takes the mike the songs are generally just that little bit slicker . . . just that little bit more likely to gain radio play — in America at least. The opening cut and latest single 'Caught Up In You' is a prime example — three plays and you're hooked.

Other highlights are 'Back Door Stranger' with its fantastic wah-wah guitar and 'Rough Housin', featuring a fine harmonica break. Listen too for 'Chain Lightning', lengthy and moody, and the last cut 'Firestarter' which rounds things off with a Skynyrd-like feel.

'Wild Eyed Southern Boys', .38 Special's excellent last album, went largely ignored. This is even better and if backed by live dates here will surely bring them considerable success and popularity.

NEIL JEFFRIES

BLUE OYSTER CULT
'Extraterrestrial Live'
(CBS 22203)

GLANCING THROUGH my 'NME Book Of Rock' I noticed BOC described as ". . . America's prime exponents of Heavy Metal'. But grabbing an earful of their new double album package 'Extraterrestrial Live' should be enough to convince you that this is no longer the case.

This is the band's third live album in nine years and the reasoning behind it escapes me. Do we really need ANOTHER live recording? Maybe that old chestnut 'contractural obligations' lies behind its release, who knows?

Whatever the reason, though, uninspiring is the best word to describe what's on offer. The joy of bootlegs is that they present a band onstage unaided by remixes and overdubs, the real thing, allowing the passion and excitement to flow through. But 'ETL' is largely devoid of these qualities, with only 'Joan Crawford' and 'Godzilla', which show the Cult at their self-parodying, humorous best, approaching an acceptable level of entertainment.

Even then both cuts come over better on their respective studio albums and while the appearance of the Doors' Robbie Krieger on 'Roadhouse Blues' is interesting in theory in practice it fails to lift the number above the mediocre. The Lizard King would shift uneasy in his grave if he could hear what they were doing to his song!

Bloom & co. should consider their next move very carefully before trying to land another duff platter on their fans or better still listen to 'Made In Japan', 'Unleashed In The East' or Lou Reed's seminal 'Take No Prisoners' to discover exactly what live albums are all about.

DAVE DICKSON

DAN McCAFFERTY: does it with feeling

NAZ PIZAZZ

NAZARETH
'2XS'
(NEMS)

ONE OF last year s most pleasant surprises was the release of Nazareth's double live album 'Snaz'. Marking a welcome return to the rockier side of their nature, it came at a time when most people had given them up as another band long on history but short on future.

Having apparently given up 'old Blighty' for the more lucrative pastures of Yankee Doodle Dandy land, 'Snaz' and the coinciding British tour provided a stay of execution while '2XS' is the full pardon. Clearly, the acquisition of second guitarist and fellow Scot Billy Rankin has given the band that extra spark and brought them back to earth from the lofty pedestal where they've falsely sat perched for the past few years.

Listening to the opening number 'Boys In The Band', it's clear that for the first time since the 'Hair Of The Dog' album, Nazareth have been true to their straightahead rock roots. Which isn't to say that a little experimentation is a bad thing but when it happens at the expense of the music then it should be well and truly blown out the window.

As ever, vocalist Dan McCafferty is in fine voice, wrapping his whisky-soaked larynx round the words in a way that makes Lemmy sound like a choir boy. But the difference is that Dan does it with feeling as on the probable single 'Love Leads To Madness', a rocky acoustic number overlayed with some vintage Naz lead guitar and a chorus that just cries to be pouring out of every radio in the country. 'Gate Crash', on the other hand, is a boogie honky-tonk along with ex-Spirit keyboard player John Locke knocking out some great bar room piano over a riff reminiscent of the 'Bron-Y-Aur Stomp' on Zeppelin three.

Side two kicks off with 'Back To The Trenches', a poignant anti-war song that's the highlight of the album; an old style Nazareth rocker but with the added bonus of a great production by John Punter — something the band have been lacking over the last couple of years.

'Preservation' and 'Take The Rap' maintain the up-tempo feel, the latter boasting the best riff since 'Razamanaz', putting the Nazareth renaissence beyond all reasonable doubt. All I have to say is about time too.

GEOFF BANKS

'HOT SHOWER'
(RCA HOT 5001)

FOURTEEN TRACKS from seven different bands for under three quid sounds OK in theory, but cramming all that music onto one album means that something's got to give. Heavy rock should jump out of your speakers and grab you by the throat, but I had to crank my stereo way up high to get anything like the necessary power out of this!

The album opens with a track from Budgie which is competent enough, but producer Don Smith doesn't do guitarist Tony Bourge any favours, making him sound as if he's playing at the far end of a long corridor. Pity.

The trouble with Budgie, Alkatrazz, Grand Prix and new Aussie band Heaven is that the *real* kings of hard rock — Rainbow, Whitesnake, Lizzy, UFO — do it all so much better! Heaven have an interesting guitar sound and could be worth checking out when they tour Britain later this summer but the others are strictly second-division.

Hawkwind have always been 'progressive' rather than HM, all spacey swirling synths and chanting vocals. No surprises here. And nor are there with Slade's two cuts, 'Rock'N'Roll Preacher' and 'She Brings Out The Devil In Me', which show just why they can blow more authentic HM bands off-stage — and frequently do! Mary Whitehouse would have kittens as Noddy and co roar and blast their way through the songs, managing to combine the dirtiest of powerhouse riffs with a church organ and forbidding cries of ALLELUIA! Sounding as usual as if he's swallowed a cheese-grater, Ol' Leather Lungs reduces every other singer on the album to weak-kneed

wimp-like status.

In fact the only other band I'd want to hear more of on the strength of this is Triumph. That's because of side two track one, 'Magic Power', which is really more pomp-rock than HM but a good song nonetheless with a pretty acoustic opening that gets heavier as it goes on until the guitarist lets fly with a burning solo. Their other track 'Fool For Your Love' (When is a HM band going to write some decent lyrics?) is less impressive.

Definitely no masterpieces here, but it's cheap 'n' cheerful at £2.99!

JILL ECKERSLEY

TOTO 'IV' (CBS)

DESPITE HAVING consistently hated each of Toto's albums upon first spin, I do possess each one of this six-piece outfit's four releases. Paradox? Actually not, for the more I listen to Toto, the more their blend of pomp and soul impinges itself on my braincells — sometimes subtly, sometimes raunchily, always triumphantly!

Rock 'n' roll's answer to a box of 'Roses', Toto always grow on you and 'IV' (maybe they were hoping to cadge extra sales at Foreigner's expense!), while not quite the band's best release (that accolade goes to 1980's 'Turn Back') is indeed an essential purchase.

Delving into this platter's delights you pick out a plum on the very first cut; namely the single 'Rosanna', where heady peaks are reached in the harmonious conjunction between guitarist Steve Lukather and keyboardists David Paich and Steve Porcaro. The track sets a standard that's hard to equal but equal it is just what Toto do. With 'Lovers In The Night', for example, where Lukather blows away any feeble accusations of Toto's style being total wimphen with a burning drive through the song, and 'Make Believe', a show case for vocalist Bobby Kimball that contains a refrain so memorable you'll be singing it constantly until Toto 'V' appears.

Toto handle the full spectrum within a rock base with consummate ease, and their style is so perfect and unique that to call them bland is pure folly — just listen to 'Africa', you'll be speechless!

HOWARD JOHNSON

RAVEN 'Wiped Out' (Neat Records 1004).

THAT BEATING of wings and flurry of tail feathers was the sound of Raven flying overhead, faster than the speed of light! This band are so fast you have to play the album at least six times just to catch breath.

The neutron stars from Newcastle are Mark Gallagher (22), guitar, Rob Hunter (23), vocals and drums, and John Gallagher (23), lead vocals and bass, and in three years they've built a formidable reputation.

Their first album got a five star review from Geoff Barton in *Sounds* and they're currently in the throes of a nationwide tour with Girlschool. America beckons (they have a four track EP for US release only), and there are plots afoot to go to Japan. It's hard to believe that only a few months ago John was contemplating whether to give up his day job.

This new album certainly deserves a fresh cluster of stars for its sustained attack, enthusiasm and musical muscle power. Listen to 'Faster Than The Speed Of Light', enough to give Einstein apoplexy, and the smashing destruction of 'Fire Power' and 'Bring The Hammer Down'. How Rob can keep up those off beats on his snare drum without cracking every bone in his wrist is a cause for wonderment.

John is sometimes drowned by the sheer swamping effect of the drums and guitars, but he can scream into the stratosphere in retaliation. The pace is barely allowed to slacken for an instant, and 'Read All About It' seems to burst into hyperspace.

They can play at more manageable speeds as shown by the doomy 'To The Limit' — but only for a minute. Sometimes they would be well advised to stop and think about the need for contrast, which can actually double the effect of pace and volume, but watch out. Like an Exocet missile, Raven can't miss.

CHRIS WELCH

RAVEN'S SPEED KILLS

RAVEN'S MARK GALLAGHER: bursting into hyperspace.

GETCHA RODS OFF! (yes, more freebies)

Win The Rods picture disc!

THE RODS are about to unleash their latest slice of seven inch MAYHEM 'You Keep Me Hangin' On' in picture disc form. Kerrang!, braving all for their readers, has nabbed 12 copies for you to win by answering the simple questions below:

1) Which area of America do the band come from?
2) On which track on 'THE RODS' album does Garry Bordonaro take lead vocals?
3) Who originally recorded 'You Keep Me Hangin' On'?

Answers on a postcard to: Rods Competition, Kerrang!, P.O. Box 16, Harlow, Essex.

ARMED & READY

More new bands to watch out for

PANZA DIVISION

WITH a name like Panza Division this five-piece from Sheffield are likely to come in for some unjustified political flak. Neo-Nazi Heavy Metallers? But the band deny any political connection and the name in fact is taken from one of their songs at the suggestion of mentor and Radio Hallam DJ Colin Slade.

Indeed Slade has been responsible for much of the band's success persuading guitarists/vocalists Glenn Marples and Rick Corcoran to compose the theme tune for his programme on commercial radio and producing their single 'We'll Rock The World' b/w 'Standing On The Outside' (available from Panza Tracks, 177 Regents Court, Bradfield Rd, Sheffield, S6 2BY at £1.20 inc p&p or through Bullet Records.

The single came about as a self-financed project which ran into problems initially through lack of capital. The record comes in a colour picture sleeve and set them back about £1,500, the balance of which was paid by some 300 people who bought advance copies. Since the record came out they've recruited a new drummer, Steve Mitchell, to complete a line-up that also features Alan Edwards on bass and Eugene Maloney on keyboards.

With a single, an appearance on Midlands compilation album 'Scene Of The Crime', and gigs with the Jackie Lynton Band behind them, Panza Division, having found themselves a financial backer, came to the attention of Rod McSween and ITB promoters (big news in the biz!) courtesy of old mate and former Saxon drummer Pete Gill. As a result they hope to confirm some gigs at the Marquee in the next few weeks, a step away from the Polytechnic circuit where they regularly attract crowds 500 strong. With both Jet and Carrere amongst others expressing interest in the band and the single receiving considerable airplay from IBA stations around the country things look set to break for Panza Division who can be contacted on (0742) 337601 or 383662.

DAVE DICKSON

DEALER

ORIGINALLY CALLED Lone Wolf (before Paul and the boys came into being, that is), Dealer are a four-piece outfit from Cirencester which, as anyone who lives there knows, is hardly the rock'n'roll capital of the world. Hence the difficulty in getting any worthwhile gigs.

In fact, Dealer treat getting a gig the way most bands would getting a record deal, but earlier this year fate decided to smile in their direction. For some reason, best known to himself, megastar drummer and racer of fast cars Cozy Powell decided to hold a drum clinic in, you've guessed it, Cirencester, and set about finding a small local band to open the proceedings.

Faster than a rat up a drainpipe Dealer got the gig and, determined to make the most of this golden windfall, went about recording a nine-track cassette titled 'Boogie, Booze And Birds' which, despite a few rough edges, contains a couple of songs that, given time and a decent production, would make rather fine singles. One such track is 'Lone Wolf', deserving of its place in the set despite the band's change of name and a guitar solo that occasionally borders on monontony.

While some bands refuse to acknowledge influences, Dealer cite the Tygers of Pan Tang and Diamond Head as theirs and, on first hearing, the riff of 'At Your Mercy' seems to owe more than a little to DH's 'Dead Reckoning'. In fact, the band were due to support the Head at a recent Swindon gig but due to 'unavoidable circumstances' the arrangement fell through and the band played a local pub gig with Chinatown instead.

Bassist Pete Gentil explains how the band came together: "I've known Trev (Short-vocalist/rhythm guitarist) for quite a while and when he told me that the band he was in needed a bass player I decided to switch from lead guitar to bass."

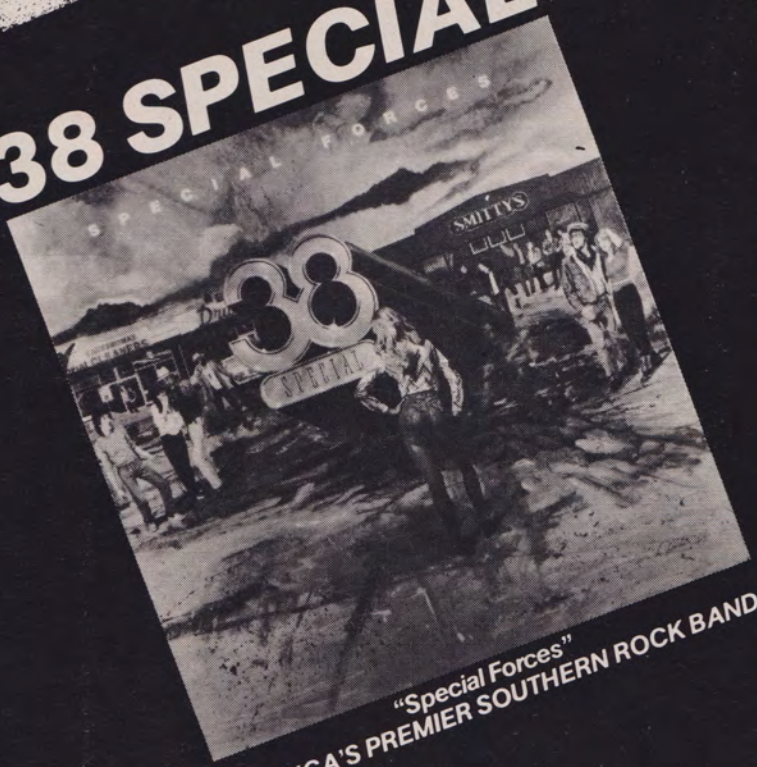
Then, in the company of drummer Malc Hanselman, guitarist Steve Tarrant (no relation to Chris) and the aforementioned Trev, he set about challenging the musical desert that is Cirencester. So far the task has proved a difficult one, but then if a nuclear bomb was dropped on the place no one would notice. Maybe the answer is for the band to more somewhere more exciting — the Shetland Islands perhaps.

GEOFF BANKS

NEXT ISSUE OF KERRANG! ON SALE JUNE 17!

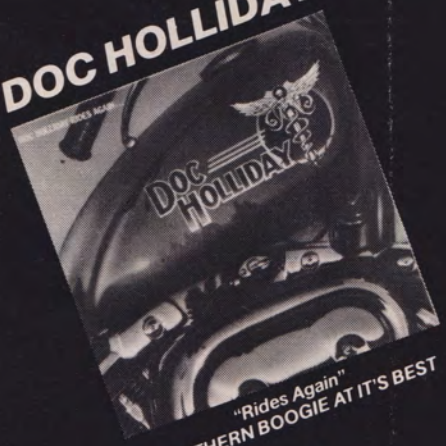
OUT AND OUT METAL

38 SPECIAL



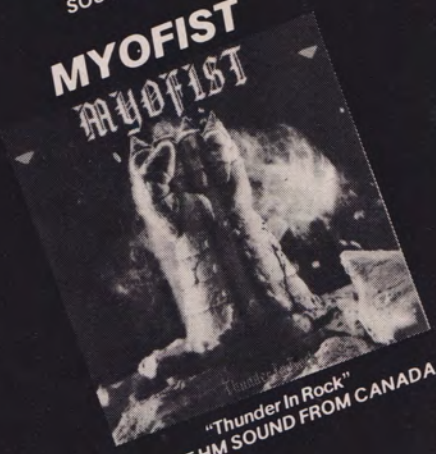
"Special Forces"
AMERICA'S PREMIER SOUTHERN ROCK BAND

DOC HOLLIDAY



"Rides Again"
SOUTHERN BOOGIE AT IT'S BEST

MYOFIST



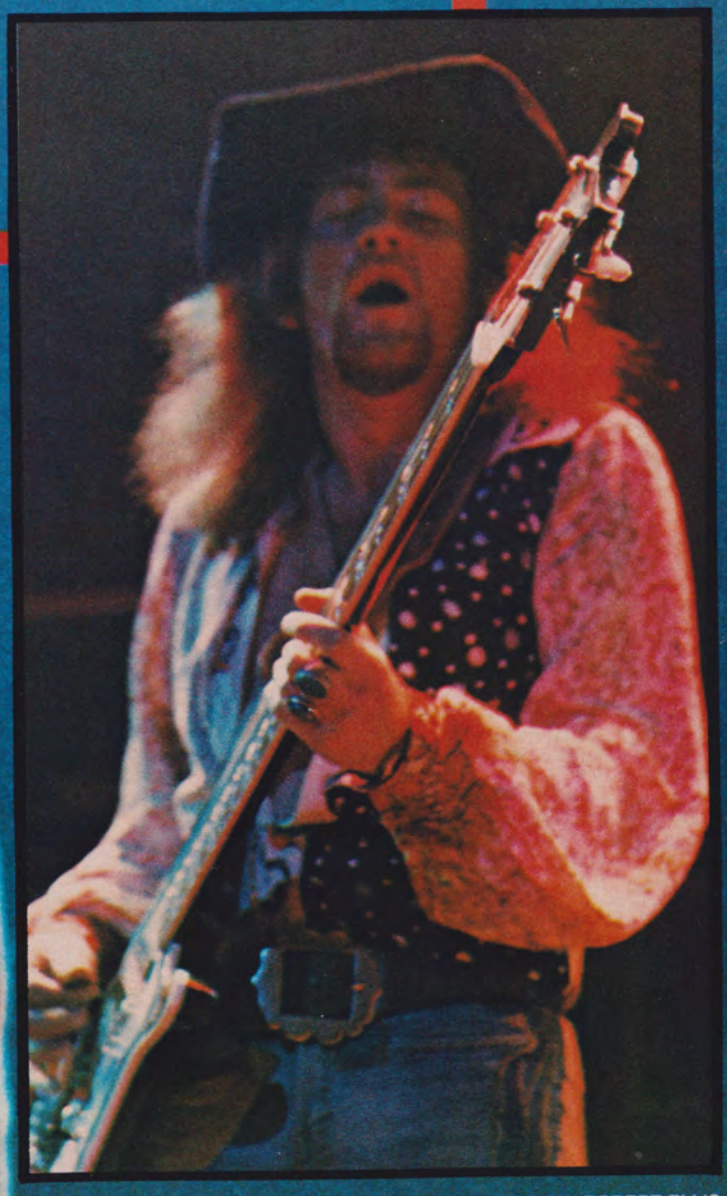
"Thunder In Rock"
GREAT HM SOUND FROM CANADA

A&M RECORDS

First 38 buyers into every Virgin store can buy the 38 Special album at only £2.99 PLUS a free patch.

DEEP PURPLE

IN RESPONSE to the tumultuous tide of requests (threats, demands, etc) for Purple pictures, Kerrang! features the classic Mk II formation — Ian Gillan (vocals), Ritchie Blackmore (guitar), Jon Lord (keyboards), Ian Paice (drums) and Roger Glover (bass). Responsible for both 'In Rock' and 'Machine Head' this was the line-up that broke the band commercially and established the Purple legend. As a result, the monetary rewards from a reunion would be sizeable to say the least but, in view of Roger Glover's recent comments in Kerrang!, a rejoining of forces, for the moment anyway, looks unlikely.



PICS BY: ROBERT ELLIS

KONCERTS

GIRLSCHOOL: stone cold

GIRLSCHOOL
Hammersmith Odeon, London

GIRLSCHOOL LOOKED extremely tired and jaded tonight. Too many liveners on Kim's birthday? Possibly. The strain of an all too arduous American tour finally taking its toll? Most likely. Whatever the reasons, Girlschool have performed far better in the past and will surely do so again in the future, but for tonight the ladies were stone cold.

Maybe it was to be expected that things would not go too well when we were unbelievably (mal)treated to a warm-up spot that consisted of a flat-voiced woman crooning a 1920's love song to a very large dinosaur!! The crowd responded with that well-known HM fraternity chant: 'F--k off!'

And the audience were subjected to more confusion when the girls finally appeared and reeled off eight numbers from their latest album, 'Screaming Blue Murder'. This is always a dangerous ploy to attempt live, though admittedly it's not the band's fault that the album has yet to reach the shops. Fortunately, having managed to lend an ear to an advance tape, the first number and title track was indeed enjoyable, in fact possibly the best song Girlschool have released but after that events went into swift decline.

The other new numbers, while reasonably impressive and well produced on tape, descended into cacophonous noise live, indistinguishable for the most part from AC DC or Motorhead. The intro to 'When Your Blood Runs Cold', for example, smacking heavily of the latter.

Overall, the sound was muggy with no noticeable separation of instruments, in addition to which Kelly Johnson was often unable to break through the rhythm section with her lead work and the vocals of new recruit Gil Weston were poor. The best tracks were the covers of 'Race With The Devil' and 'Tush' which just about says it all.

Visually, the band's tiredness was apparent in the lack of movement from Kelly and Kim (McAuliffe), but an excellently concocted light show offset this very well indeed, as did Gil's gorgeous black spray-on pants and thrusting bass movements.

Of course the crowd went nutso and clapped and cheered as if this was the business, but on the way home, after the initial euphoria, many must have felt an emptyness behind the old routine.
HOWARD JOHNSON

MORE
Marquee, London

EVER SINCE last year's Castle Donington appearance, little has been heard from More, save for a couple of none too impressive gigs on the last Sabbath tour brought to a speedy end by some idiot roadie setting off a stage explosion before the gig. This not only blew a six foot hole in the stage but took most of More's back line with it, hence their non-appearance on the rest of the dates. Add to this the untimely departure of vocalist Paul Day and bassist Brian Day (no relation) and you have the kind of script disaster movies are made of.

Now, however, More are back and not only with a re-vamped line up. Musically there's been a swing towards a more American type sound with all the rough edges that used to characterise the band rounded off. New vocalist Nick Stratton is by far the most significant change with his Robert Plant-type vocals contrasting sharply with the old Priest-style singing of Paul Day.

A lot of the old More classics remain, such as 'Warhead', 'Depression' and 'Don't Turn Your Back', the latter now re-titled 'Go Home', but the band's real strength lies in the new numbers, 'Trickster' and 'Hit And Run' being obvious examples of the current direction.

They've kept the old headbangability but in a more subtle way, a shift highlighted in the encore, a reworking of Hendrix's 'Hey Joe' with guitarist Kenny Cox thrashing out an almost AC/DC riff while the rhythm section of drummer Andy John Burton and new bass player Barry Nicholls drives the song along like the single spinning at 180rpm.

One worthwhile aspect of the old band sorely lacking on this showing, however, is the audience/band camaraderie, but for the new line-up's debut performance it wasn't bad. Not the More I used to love but given time . . . who knows.
GEOFF BANKS

SPIDER
Marquee, London

FOR THOSE keeping records, this date came under the banner of the 'talking 'Bout Rock'n'Roll Tour' (I don't think the never ending chain of gigs ever breaks, they just change titles now and then to keep the punters on their toes.)

This time, though, Spider are finally touring to promote an album — 'Rock'n'Roll Gypsies! It's not known yet just which label it will be released on but hopefully it'll be in the shops soon and judging by the number of Spider fans who turned out for this gig there should be no shortage of takers nationwide when it does come out.

Having a good night out is what Spider are all about so the opening tape of 'Liberty Bell' (Monty Python's theme to you squire!) and 'The Boys Are Here' chorus from 'It Ain't Half Hot Mum' are a perfect introduction to the evening's proceedings. Smiles all round then straight into the ritual boogie-blitz, with lead guitarist Sniffa bouncing around the stage like a peroxide and red dervish . . . pretty energetic considering the almost stifling heat.

Vocal duties as usual are traded between bassist Brian Burrows and Rick Parfitt-clone (!) rhythm guitarist Col Harkness, but it's Brian that organises the sing-a-longs and distributes the sweeties and Rizlas (the latter during 'Did You Like It Baby').

Although the set includes two covers, 'Born To Be Wild' and 'Get Down And Get With It', there's no shortage of good original material. Best of the bunch are probably 'What You're Doing To Me' and set closer 'All The Time' but the encore, a twelve-bar arrangement of 'Amazing Grace' that gives way to a medley of rock classics, is also worth a mention. A recorded version of this should go down a storm in any heavy disco.

In the end then, a very entertaining evening. Let's hope Spider's hard work is soon rewarded with the LP's release.
NEIL JEFFRIES

GIVE IT A TWIRL

JETHRO TULL
Wembley Arena, London

IN AN age when audiences start rushing down to the front, matches alight, even before the safety curtain has been raised, it's instructive to be reminded how the traditional rock concert is conducted. Jethro Tull reinforced some basic lessons when they returned in triumph to Wembley. Ian Anderson expects the audience to do some work. They have to listen, sometimes to new and unfamiliar material, and to tunes that don't have instant riot appeal.

There are slow patches, bits where the folk singing and gentle acoustic guitar is almost soporific. But gradually over two hours the pace hots up, the tension mounts and you feel you've actually undergone a course of treatment instead of a quick energy fix. And then, as Tull suddenly blast into 'Aqualung', the cumulative pressure unleashes an explosion. Now the audience begin rushing to the front, now they stand up in waves, now they are lighting gas flames, and emitting a roar of delight that drums around the vast walls of the Arena.

Ian Anderson's boundless energy after a dozen years of touring is quite astonishing. He twirled his flute and pranced a merry highland fling, and, as he was chased around the stage by a large goose and men in white coats, the old Tull humour seemed just as manic.

IAN ANDERSON: boundless energy

The band has changed drastically over the past couple of years, and sounded very clipped, precise and vigorous. Gerry Conway eschewed a drum solo, but battered home some satisfying fill-ins, particularly on a trio spot with Dave Pegg on bass and new star keyboard player, kilt-clad Peter-John Vettese. Martin Barre played with the mixture of thunderous energy and restraint that is his forte and was showcased in a long solo short on gimmicks and heavy on blues.

Skilled and gifted musical craftsmen they provided Ian's songs with all the different backdrops they needed whether it was hard rock on 'Too Old To Rock'n'Roll And Too Young To Die', or the kind of 13th century madrigal feel that envelopes many of his 'Songs From The Wood' and rural ditties.

Squire Anderson waved a huge broadsword dangerously near Martin's nether extremities during songs from their latest album ('The Broadsword And The Beast'), and punted huge exploding balloons out into the audience. But it was the roar of the band as they got into their heaviest moments that ultimately captivated an audience who seemed evenly mixed between 14-year-old novice Tull freaks and silver-haired rock business veterans.

With a lot of the earliest Tull material now finally ditched I thought Ian should have given himself a new vehicle for a flute showcase, but doubtless he has judged that the times are against such instrumental extravagance. Even with these cut backs, however, Tull have a vast library of music to perform. They could have played on for another two hours and the audience would have been with them, cheering all the way.

CHRIS WELCH.

GIRL
Marquee, London

SOME THREE years ago I was dragged in front of a speaker and played 'My Number', a song by an unknown group called Girl. I fell instantly for the swirling Mick Ronson-style guitar and have counted myself a fan ever since. Progress in the Girl camp, however, has not run smoothly.

The band give living proof to the lie that any publicity is good publicity. They've suffered immensely at the hands of an unsympathetic press; the activities of vocalist Phil Lewis and their original abortive image projection has hung like the proverbial albatross. Some people just never forgive.

Which is why, after two albums, numerous singles and assorted tours, Girl can still only headline places like the Marquee. They play hard, fast and loud, the three essential elements of good Metal, with guitarists Gerry Laffy and Phil Collen making energetic use of every pose in the book, but shamefully this does nothing to alter their image problem.

If Girl were to emerge now looking like they did in 1979 they would probably be a smash-hit. Timing is crucial in a volatile world like rock and Girl have simply never had it. While they can still fill the Marquee on a Thursday night and deliver a set oozing with power and aggression, they can't claim the ability to repeat that in other major cities.

At this stage in their career the band need to re-evaluate their position and define their market if they ever want to expand beyond the club circuit. I just hope their EP sells. DAVE DICKSON.

CHINATOWN
Hatfield Polytechnic, London

"ANY ARGENTINIANS IN THE AUDIENCE TONIGHT?"

Two hands were raised, thus proving that there is little intelligence amongst Hatfield's HM fans. Chinatown worked bloody hard to win over an audience whose response to one of the brightest hopes of the year would be complimented with the term apathetic. There were about 50 paying customers, and a good deal more than half spent their time downstairs imitating Alex Higgins on the pool table.

Those who stayed, however, received an hour of the best in hard rock'n'roll music. Despite the relative unimportance of the gig Chinatown gave a 100 per cent performance, closing the set with what seemed a concession to the sensible few who remained, Zeppelin's 'Whole Lotta Love'.

But it's the band's own material that really makes the listener sit up. A recording contract looks imminent and the contents of what will go to make up the first British released album, will certainly push the band a long way towards the success they richly deserve.

Songs such as 'City Woman' and 'Wrong Side Of Town' will fill the LP with good hard rockin' metal, and the ballad 'Time Will Tell', along with the closer 'Back On The Streets', is (are?) the perfect choice for a single.

Chinatown, along with Tytan, Girl, Rock Goddess and Ore, show that hard rock is still alive and kickin'.

NICK KEMP

A NEW POP AND ROCK MAG

NOISE!

24 HIT SONGS 30 COLOUR PIX

SECOND SENSATIONAL ISSUE

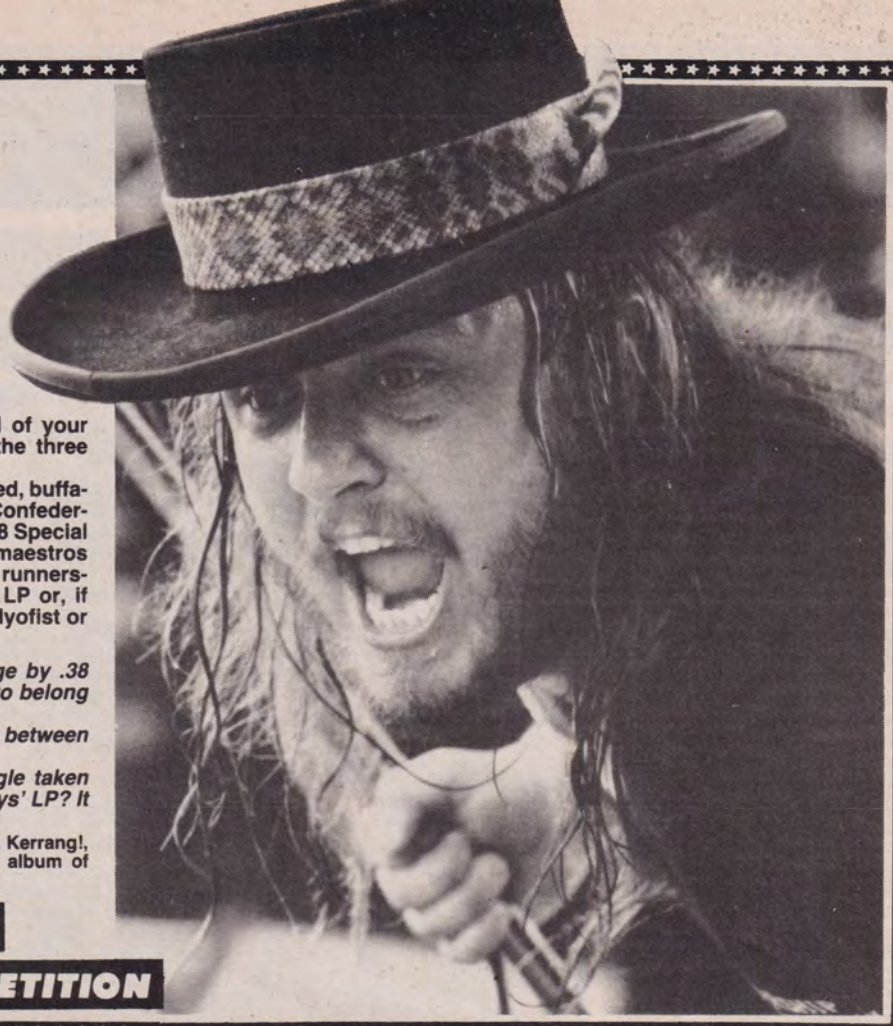
STARRING
THEATRE OF HATE · CLASH · JAPAN · XTC · DURAN DURAN · SCRITTI POLITTI · CURE · SLF · HIGSONS · BUNNYMEN · TOYAH · FOREIGNER · QUEEN · STRANGLERS · BLONDIE · VIRGIN PRUNES · ASIA · MARI WILSON · EXPLOITED · FUNBOY THREE · CHELSEA · TIGHT FIT · FASHION · CLASSIX · BUCKS FIZZ · TALK TALK · MADNESS · VICE SQUAD · FIXX · VAN HALEN · LAURIE ANDERSON · TEARS FOR FEARS · OUTCASTS · CULTURE CLUB · LAMBRETTAS · HALL AND OATES · UFO · DIAMONDHEAD · PARTISANS · FLYING SAUCERS · ENDGAMES · Plus Bad Manners and Status Quo freebies to win!

NOISE!

More Colour, More Pix, More Songwords

AT YOUR NEWSAGENT NOW!

FLY THE FLAG!



IF A massed guitar army in full flow leaves you cold, if the goings-on at Southfork render you comatose and Blackfoot sounds like something even vets are loathe to mention, then this competition is definitely not for you.

If, however, the sight of grown men going GITDAHN! GAWDDAMN! YEEHAH! and more has you hanging from the light-bulb in unabashed ecstasy, then grab hold of your power-point and get, sorry git, stuck into the three puzzlers below.

The first 20 correct entries out of the battered, buffalo-trampled stetson will be sent a genuine Confederate flag autographed by all the members of .38 Special as well as a copy of the Southern Boogie maestros latest album 'Special Forces'. In addition, 60 runners-up will also receive the aforementioned .38 LP or, if they prefer, a copy of 'Thunder In Rock' by Myofist or 'Rides Again . . .' by Doc Holliday.

1) What is the item of clothing worn onstage by .38 Special vocalist Donnie Van Zant that used to belong to brother Ronnie?
2) What is the obvious musical connection between .38 Special and Adam's Ants as were?
3) What is the title of the major US hit single taken from the band's last 'Wild Eyed Southern Boys' LP? It was also released in Britain.

Answers on a postcard to: .38 Special Competition, Kerrang!, PO Box 16, Harlow, Essex, clearly indicating the album of your choice.

.38 SPECIAL, MYOFIST

DOC HOLLIDAY KOMPETITION

Cheap Trick

One on One

A great new album featuring the single 'If You Want My Love'.

Produced by Roy Thomas Baker.

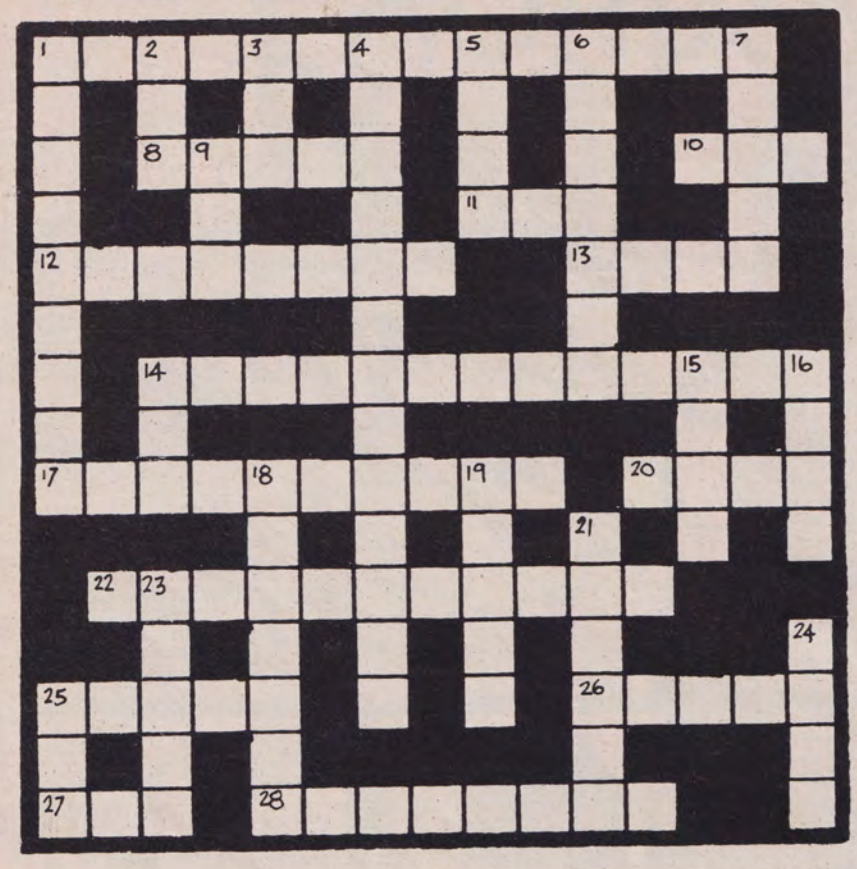
Get One

first 5000 albums in limited edition brilliant red vinyl.

Epic Album: EPC 85740 EPC 40-85740
Single: EPC A 2400

KERROSWORD!

By Sue Buckley



ACROSS

1 Bassist who put women and children first (7, 7)
8 Ozzy was crazy (5)
10 Iron Maiden's jog to the hills (3)
11 Surprisingly, some HM freaks dig their earlier "works" (1, 1, 1)
12 Krokus' hip town (4, 4)
13 Half a place for Tygers (4)
14 Journey's tearful epic (4, 6, 3)
17 Authors of Taliesyn's book (4, 6)
20 Redding, once of Hendrix fame (4)
22 A prodigal son? (6, 5)
25 Robert in the garden (5)
26 Motley Neil (5)
27 One in Aerosmith's attic (3)
28 One who was down to earth (3, 5)

DOWN

1 Bombers on parole (9)
2 It gave Ted itchy problems (3)
3 Steely Dan LP (3)
4 Red Riders' madmen on the edge (7, 6)
5 Segers' number tonight (4)
6 Sam's is standing (7)
7 Two in AC/DC (5)
9 Label that could give you a stretch (3)
14 Sack full of this for a blues classic (3)
15 Sab's knights (4)
16 Bain's horses (4)
18 . . . and Purple's horse (7)
19 ⅓ of 1 down (5)
21 Ms Nicks (6)
23 Kept by Ozzy's loonie (5)
24 A right old pile for Box (4)
25 Travers sends the tap back (3)

Solution on page 46

Guitar Grapevine

PROTOTYPE

PRO-TO-TYPE, n. The first, or model after which anything is formed. An original.

MORE SOUND THAN EVER BEFORE

We knew the prototype was a great concept, but to make it even better we put it on the road with some of the worlds best players. Their experience helped turn that concept into the most versatile guitar ever created. In fact, the Prototype is already on two of the years top albums.

The unique triple coil pickup system allows you to choose both true single coil and humbucking sound in one guitar, as well as sound combinations not found in any other instrument.

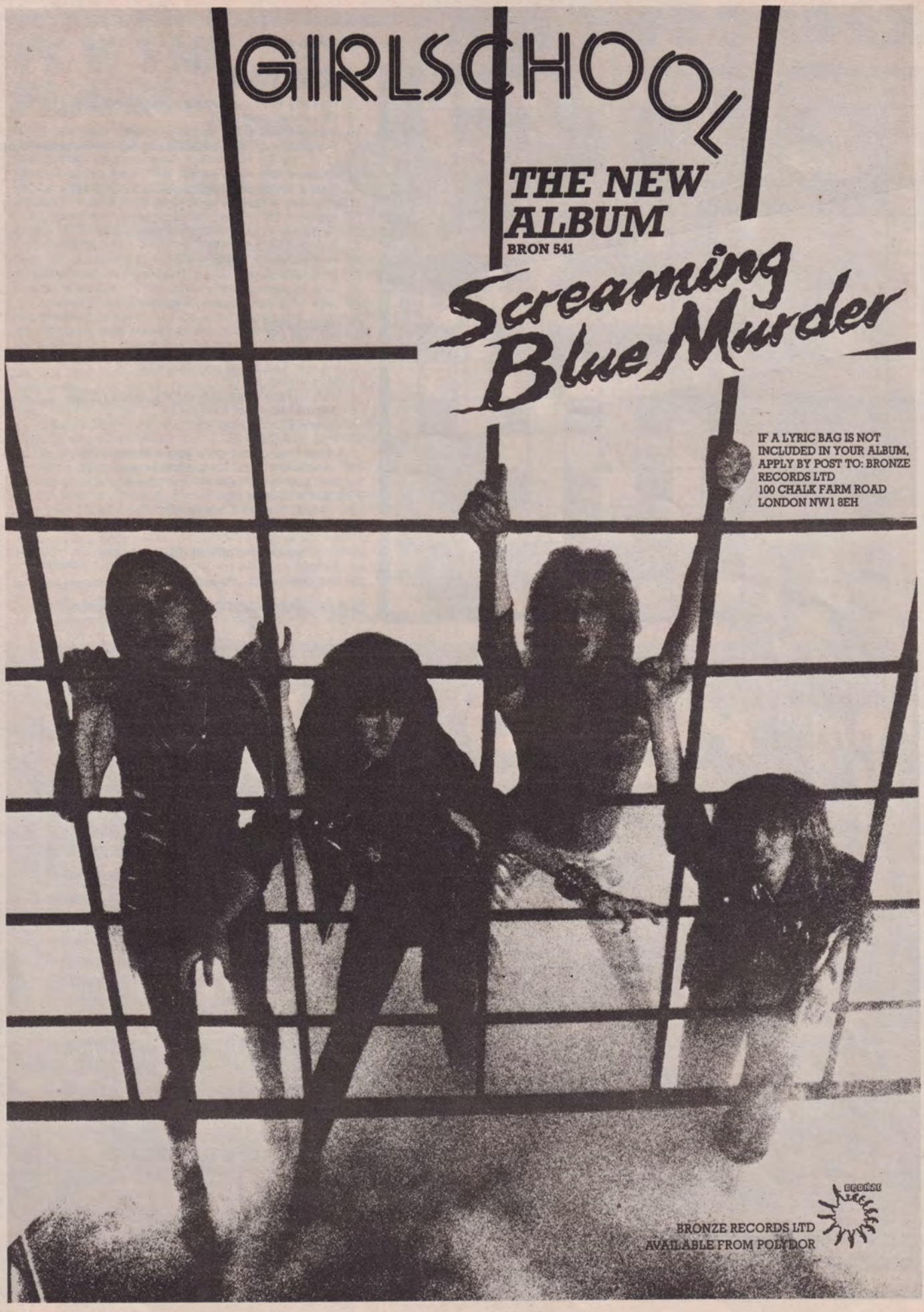
The Prototype . . . an original.

£299 (INC. CASE)
available in natural sunburst and solid colours.

Guitar Grapevine are the exclusive dealer for HAMER U.S.A. GUITARS

Guitar Grapevine
16 Denmark Place London WC2
Telephone 01-836 3300

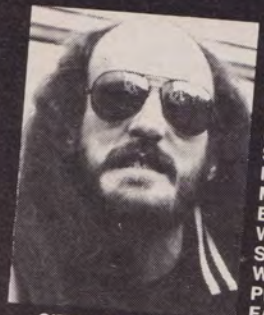
835 W. University Ave. Arlington Heights, IL 60004


GIRLSCHOOL
THE NEW ALBUM
BRON 541
Screaming Blue Murder
IF A LYRIC BAG IS NOT INCLUDED IN YOUR ALBUM, APPLY BY POST TO: BRONZE RECORDS LTD 100 CHALK FARM ROAD LONDON NW1 8EH
BRONZE RECORDS LTD
AVAILABLE FROM POLYDOR

BLACKFOOT'S 'PERSONAL KOLUMN'

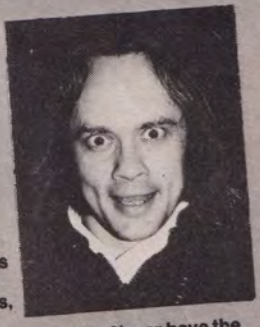
NAME: Jakson Spires
DATE OF BIRTH: April 12 1951
HAIR: Brown
EYES: Brown
HEIGHT: 6ft
FAVOURITE PERVERSION: Music, drinking, women, everything in general
SEX OBJECT: Kate Bush
INFLUENCE: Grandmother, Chief Joseph, Robert E Lee and John Bonham
MOVIE CHOICE: 'Little Big Man', 'I Will Fight No More, Forever'
BELOVED MUSO: The Move, Free, Thin Lizzy, Kate Bush, Led Zeppelin, Beatles
WRITERS/BOOKS: Thomas Tryon — everything. Dee Brown 'Heyemeyost Storm'
WORST EXPERIENCE: Being caught, starving
PET HATE: Lousy bands that make a fortune, there's too many.
FAVE TV SHOW: 'Hill Street Blues', 'Muppet Show'
SIZE OF THE PRIZE: 3in long, ½ mile wide
IDEA OF PERFECT DATE: Anyone with any sense knows that
FAVOURITE VENUE: Hammersmith, Glasgow Apollo, Manchester Apollo
FAVE POLITICO: John F Kennedy — one horny, smart human being, hard to be all that in one person
TROUSER DESIGN AND COLOUR SCHEME: Being the fashion plate of the band, I don't care and don't have to!
AMBITION: To be happier than is humanly possible
FAVE USA STATE: Tennessee
SWEETEST DISEASE: Love
WORST JOB: Opening for Mandrill in 1974
GROUP: Poco
SINGLE/ALBUM: John Miles, 'Music'. Dave Loggins, 'One Way Ticket To Paradise'
FAVOURITE EXERCISE: Living, running, playing ball and playing music and you know the rest
FANTASY: Shouldn't be heard by human ears

NAME: Mr Greg T Walker (heavy on the Mister)
DATE OF BIRTH: July 8 1959
HAIR: Brown
EYES: Brown (doesn't mean I'm full of shit)
HEIGHT: 5ft 9in
FAVOURITE PERVERSION: Shaving women's delicacies with my universal Norelco razor 110-230
SEX OBJECT: Split tails & baby oil
INFLUENCE: Beautiful women who are warm, wet and willing, race or colour no barrier
MOVIE CHOICE: Richard Pryor
BELOVED MUSO: Samuel W O'Steen, Motorhead, Pig Bag
WRITERS/BOOKS: Hanta Yo — 'Bury My Heart At Wounded Knee'. Black Elk Speaks — 'Touch The Earth'
WORST EXPERIENCE: !
PET HATE: A woman with a loud mouth and a warm beer
FAVE TV SHOW: Gun Smoke
SIZE OF THE PRIZE: Long, thick & hard, curves to the left
IDEA OF PERFECT DATE: Over, under, sideways and down, around and through
FAVOURITE VENUE: Oh, Yeah
FAVE POLITICO: !
TROUSER DESIGN AND COLOUR SCHEME: Jump into it — black
AMBITION: To come regularly
FAVE USA STATE: Hell, yeh!
SWEETEST DISEASE: Never had one
WORST JOB: Cropping tobacco
GROUP: Group sex
SINGLE/ALBUM: Single, yes I am, album — why not
FAVOURITE EXERCISE: Humpin' to please
FANTASY: There's none left



NAME: Charlie Hargrett
DATE OF BIRTH: February 11 1949
HAIR: Yes
EYES: Two
HEIGHT: 6ft 5in
FAVOURITE PERVERSION: Rock 'n' roll
SEX OBJECT: Susan St James
INFLUENCE: Leslie West, Beck, Clapton
MOVIE CHOICE: 'Caddyshack'
BELOVED MUSO: Blackfoot
WRITERS/BOOKS: Anything by Hunter S Thompson
WORST EXPERIENCE: High school
PET HATE: Questionnaires
FAVE TV SHOW: Barney Miller/Mash
SIZE OF THE PRIZE: The angle of the dangle = heat of the neat
IDEA OF PERFECT DATE: Mary Tyler Moore
FAVOURITE VENUE: Venus De Milo
FAVE POLITICO: Kermit the frog
TROUSER DESIGN AND COLOUR SCHEME: Jeans blue
AMBITION: To live to be 34
FAVE USA STATE: Florida
SWEETEST DISEASE: Melon mould
WORST JOB: Eunuch
GROUP: Dave Clarke Five
SINGLE/ALBUM: Knuke the Knack
FAVOURITE EXERCISE: The horizontal bop
FANTASY: Living it now

VOTE IN THE GUITAR HEROES POLL PAGE 43



NAME: Rickie Medlocke
DATE OF BIRTH: February 17 1950
HAIR: Light brown with blonde highlights
EYES: Blue
HEIGHT: 6ft 2½in
FAVOURITE PERVERSION: Sex with whipped cream
SEX OBJECT: Jane Seymore
INFLUENCE: Shorty Medlocke (my grandfather), Eric Clapton and Jimi Hendrix plus Paul Rodgers
MOVIE CHOICE: Old romantic movies
BELOVED MUSO: Jimi Hendrix, Eric Clapton, Billy Gibbons, Paul Rodgers, Robert Plant, Rod Stewart
WRITERS/BOOKS: I never read books or novels. Never have the time
WORST EXPERIENCE: Being accused and put in jail for stealing 18 dollars worth of drapes
PET HATE: People who are late!
FAVE TV SHOW: 'The Muppet Show'
SIZE OF THE PRIZE: Well it sure ain't a sock stuffed down the front of my pants like some people do
IDEA OF PERFECT DATE: Stranded on an island with Jane Seymore
FAVOURITE VENUE: Impossible to answer cause there are so many
FAVE POLITICO: None of the above
TROUSER DESIGN AND COLOUR SCHEME: Tight and blue
AMBITION: To continue to write great songs, make great albums and play great shows
FAVE USA STATE: Texas
SWEETEST DISEASE: Having the dreadful 'hornies'
WORST JOB: Cropping tobacco
GROUP: ZZ Top and the Fabulous Thunderbirds, Motorhead and certainly not Pig Bag
SINGLE/ALBUM: 'Electric Ladyland' by Hendrix
FAVOURITE EXERCISE: Pushups with females
FANTASY: Being the president of the Mile High Club!

BLACKFOOT

PIC BY: GEORGE BODNAR

SLADE

Noddy Holder

PIC BY: ROBERT ELLIS

GROSS!

That's Twisted Sister. But as lead singer Dee Snider says to DANTE BONUTTO: 'you don't pull a chick while we're on'

A FEW weeks ago a letter appeared in Kerrang! admonishing us for our neglect. *"As you're Britain's loudest rock mag I'm surprised you haven't had a Twisted Sister article,"* it chided, having already implied that we probably hadn't heard of the New York band at all.

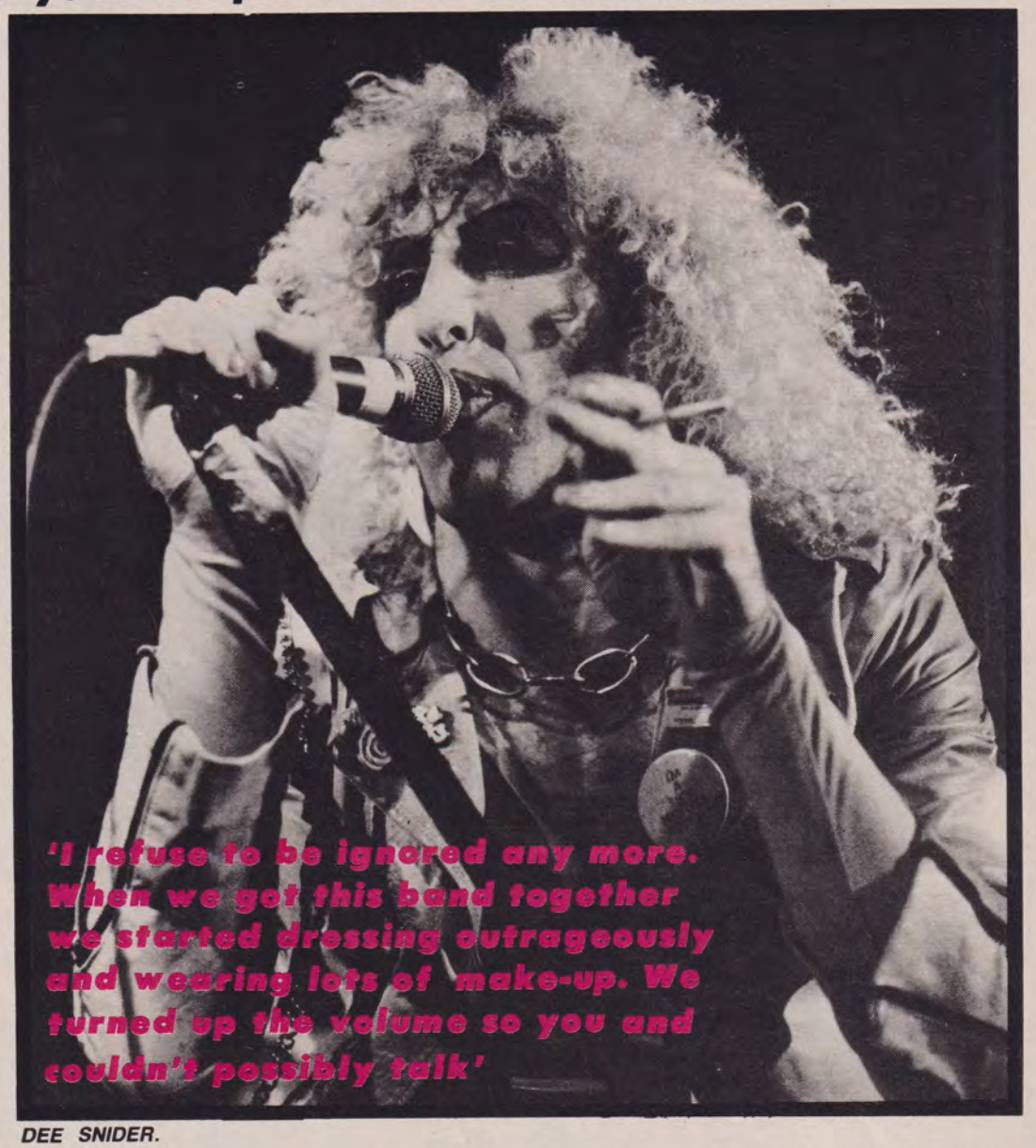
This was too much. Our raucous references called into question, our crank-it-up credentials placed in doubt. Honour demanded an immediate response, and so it was that, gauntlet firmly grasped, I found myself making the hour long drive from NY to Connecticut with Jay Jay French and Eddie Ojeda (the Sister's six-string strike force) quizzing me on the state of Brit rock and tour manager Joe Atlantis steady at the wheel.

The venue for tonight's gig is the Agora Ballroom, New Haven, the most presentable on the circuit, and after six years doing the rounds the band are familiar with them all. Jay Jay it was who set the Sister in motion following a brief spell with Wicked Lester, a Three Dog Night influenced outfit containing nascent Kiss Kerrangsters Simmons and Stanley (he's got a tape of 'She' complete with violins, keyboards and flutes, no kidding!) and though, as mentioned in the last issue of Kerrang!, it's only recently the band have gained record company support, their pre-deal years were far from idly spent.

To date they've released two self-financed singles, 'Under The Blade' produced by Eddie Kramer and 'Bad Boys Of Rock'N'Roll' produced by Rob Freeman who recently sat at the desk for the hugely successful Go-Gos album, drawn some 12,000 people into their fan club, a debauched version of the Kiss Army known (officially) as the Sick Motherf--king Friends of Twisted Sister, and acquired their own lighting rig and PA. These are no juke-joint amateurs. Having headlined 4,000 seaters and moved up into arenas to support the likes of Priest, BOC and Jefferson Starship, they've enough clout to ensure that their services are properly rewarded. A two set show, two to three times a week is now enough to keep them ticking over.

"Walk around here on your own and you'll be left with nothing but your accent," warns Jay Jay as we pull up outside the Agora. Windswept and inhospitable, New Haven looks assured of one star status in the Michelin Mayhem Guide, but a few hours on and doubts about the city's r'n'r potential prove nothing more than first impression tolly.

"TWISTED SISTER! TWISTED SISTER!" While the non-committed and the hopelessly non-plussed, ('tourists' in TS terminology) cower in the Agora's darker recesses, chanting card-holding SMFs, some local some not, beseige the front of the stage. Their call to arms is swiftly answered. Vocalist Dee Snider, a stack-heeled Mae West/Dave Lee Roth hybrid, leads the band onstage and the greatest, grossest spectacle on the tri-state circuit careers into action.


'I refuse to be ignored any more. When we got this band together we started dressing outrageously and wearing lots of make-up. We turned up the volume so you and couldn't possibly talk'

DEE SNIDER.

More than cosmetic castaways from a bygone glam era, this now legendary five-piece both shock and disorientate. On one side there's the image, the vampish attire and crudely painted make-up, and on the other the music, delivered with a primal feel exemplified in the roughly hewn bass chords of one-time Dictator Mark 'The Animal' Mendoza. Add to this Dee Snider's sardonic wit and off the cuff crowd abuse and you have a band that remains of interest despite the fact that half its repertoire consists of covers. 'Sweet Leaf', 'Crazy Train', 'Problem Child', 'Grinder', all are sacrosanct and hammered home with note-for-note efficiency.

"The thing is people don't come to the clubs to hear original rock'n'roll; they expect bands to play music that they know, 100 per cent. We're one of the few outfits that get away with a 50/50 thing — half our own songs and half covers."

Backstage, fresh from the evening's first 40 minute salvo, Dee Snider busily works rouge into a hollow cheek. His eyes remain fixed on the dressing room mirror yet all the time he talks with unpunctuated passion . . .

"In a club like CBGBs in the City people will accept original material, but clubs like that only hold a couple

of hundred people and Twisted Sister draw a thousand people a night. Also, the original clubs don't pay much money so if you want to make a living and you don't want to work in a factory you've got to play some cover material. It sucks but that's the way it is."

Satisfied with the facial repair, Dee makes the necessary adjustments to his costume, designed and manufactured by Mrs Snider — wife not mother. His flow, however, is unbroken.

"Another problem with the original scene in NY is that it's all new wave (shocking pink boots are removed and tossed into a corner), there's very little room for heavy bands. So you've got to come to clubs like this in order to get the HM freaks 'cos they don't want to mix with new wave assholes — pardon me! They don't want to mix with that shit."

The band may have to compromise when it comes to choice of material but in terms of what goes on between the songs they're their own masters. Dee, an avowed crusader for the immoral majority, uses the time to bully and bludgeon his audience in an effort to make them shrug off conformist pressure and let themselves go.

"The people who stand around like mannequins from a department store are going nowhere," he proclaims. "One day they'll be old and grey, sitting in bed, 65 years old with a porcelain bedpan, ice-cold, catching the shit coming out of their ass, no teeth, arthritis so they can't even jerk off, y'know. And when they look back on their lives they're gonna want to kill themselves because they blew it. Meanwhile, all the Sick Mortherf--kers are probably dead already but at least they went out with style, at least they partied their ass off to the end."

For Dee hedonism isn't a sin it's an art, a point of view most exhaustively explored at the annual fan club party where 4,000 like-minded souls revel and roister with a vengeance.

"We had people jumping off a pier into the low tide at the last one," he points out proudly, "it was *wild*. And then we've got this trophy. It's about three feet high with a toilet bowl on top and a bottle of Heineken beer in the middle. It goes to the Sickest Motherf--ker of the day. Last year it went to some guy who was wearing a lounge chair as a hat; he was beating himself up and rolling in glass so I guess he deserved it."

Gross the Sister most certainly are, but on a circuit chock-full of hardworking hopefuls it's the theatricality and the outrage that has brought them to the fore.

"We go for broke, black or white, no bullshit, no in-between. After being in a band at high school and playing local bars I refuse to be ignored any more. When we got this band together we started dressing outrageously and wearing lots of make-up and we turned up the volume so you couldn't possibly talk if you f--king tried. If you want to pick up a chick do it in your own time not when we're onstage!

"And that's the way it's gotta be 'cos either way they're gonna talk about you. If people think we suck they're gonna go out and go 'that band, f--k, they're jumping around like a bunch of assholes, loud, obnoxious', and if you hear that on the outside you're gonna think 'man, I better check them out'. Like a bad car accident you don't want to look but you always end up peeping through your fingers."

TWISTED SISTER: hedonists to the end

Here Dee's natural modesty (cough) gets the better of him. In the early days, when he took to the stage in little more than a negligee, the band had all the head-turning capacity of (at least) a motorway pile-up and audience reaction was sometimes a little *too* extreme.

"We were playing one club," he recalls, "and some motherf--ker threw a bottle at me. So I started looking but I couldn't find him. Finally, I said 'if you've got half of one ball, not one ball, not two balls but half of one ball, you'll tell me who you are'. I said 'listen. You're a wimp, your father's a wimp and your mother's a wimp,' and that was it. This guy's finger went up and he started shouting 'F--K YOU! F--K YOU!'"

By this point Dee has gone supersonic. Striding back and forth, hands clapping for emphasis, his words take shape at such a pace that interruption becomes impossible. All I can do is stand well back and nod occasionally in assent as the story unfolds.

It seems that an irate Snider, determined to follow in Clark Kent's footsteps, launched himself into the audience expecting trusty minions to break his fall and shoulder him into battle. What in fact happened was that on seeing 13 stone plus of frilly slumberwear plummeting earthwards the trusty minions parted quicker than the Red Sea, a departure that left dents in both the Snider pride and anatomy.

"I went down. DOWN! Luckily, I grabbed some shoulders but my knee smashed on the ground. So I drag myself up and this maniac who threw the bottle is in a Kung Fu stance. He's got the arms up and the fingers in a death grip, he's gonna tear my face off. He takes a karate chop at me, I duck it, grab him round the waist and start football-ploughing him through the crowd, there's people flying everywhere.

"I mean, I don't get into fights as a rule, it's usually just a push and a shove, but bottles man, that's nowhere. If you're gonna say 'f--k you' to someone at least have the decency, DECENCY, to say 'f--k you' to their face. don't be a pussy hurling things through the lights . . . Anyway, I throw this guy down and I'm just about to smash him in the face when the bouncers arrive and carry him away. So I go back onstage and I'm a big hero, y'know, the place is going wild and I,m shaking a million hands, but the next day my leg blows up like a balloon. It was agony!"

With Dee unable to walk for a week the band had to cancel a number of shows — a rare occurrence in the TS camp. In the early days missing one night often meant losing a whole week's money and the determined, die-hard attitude fostered by this system remains with them to this day. Indeed, it was as a result of singing with laryngitis, which in turn resulted in a long term throat infection, that Dee acquired his distinctive gravelly growl. Before his voice was relatively high-pitched.

"It was really a blessing in disguise," he says breezily. "The Good Lord above looked down and said 'so you want to be a star, huh? Where do you think you're gonna go imitating Robert Plant, son? Here — BAM!! Your voice is shot to shit now what are you gonna do asshole?'"

At which point duty calls and Dee, resplendent in pink and black satin, leaves to front the second set of the evening which, if anything, is more OTT than the first. Front-line SMFs cheer and yeehah! (an appreciative outburst much favoured by US crowds) as he hurls his six foot five frame about the stage and Jay Jay, altogether more serious, steps briefly into the spotlight to announce that the Sister have finally secured a spot on network TV. YEEHAH! "OK you, don't just stand there like a dick with ears," snarls Dee at a 'tourist' not showing the required degree of euphoria, and the band launch into another fiery opus . . .

It's just a shame that UK fans have so far been denied access to these gonzoid goings-on, but as the Secret Records deal was agreed on the basis that the band should record their debut album here that situation may soon be put right — and the sooner the better.

Driving back from the gig early the next morning (Jay Jay and Eddie still talking about England and Joe, as ever, at the wheel), a car pulls out behind as if to overtake then draws alongside measuring its pace with our own. Slowly, the nearside window is wound down and a spray of blond curls thrust into the chill night air. Grimacing horribly, Dee Snider (for it is he) grabs our wing mirror and, thus joined, the two cars weave along the highway until the TS songster, tired of this diversion, relinquishes his hold and speeds on ahead.

No-one, myself included, is the least bit surprised.

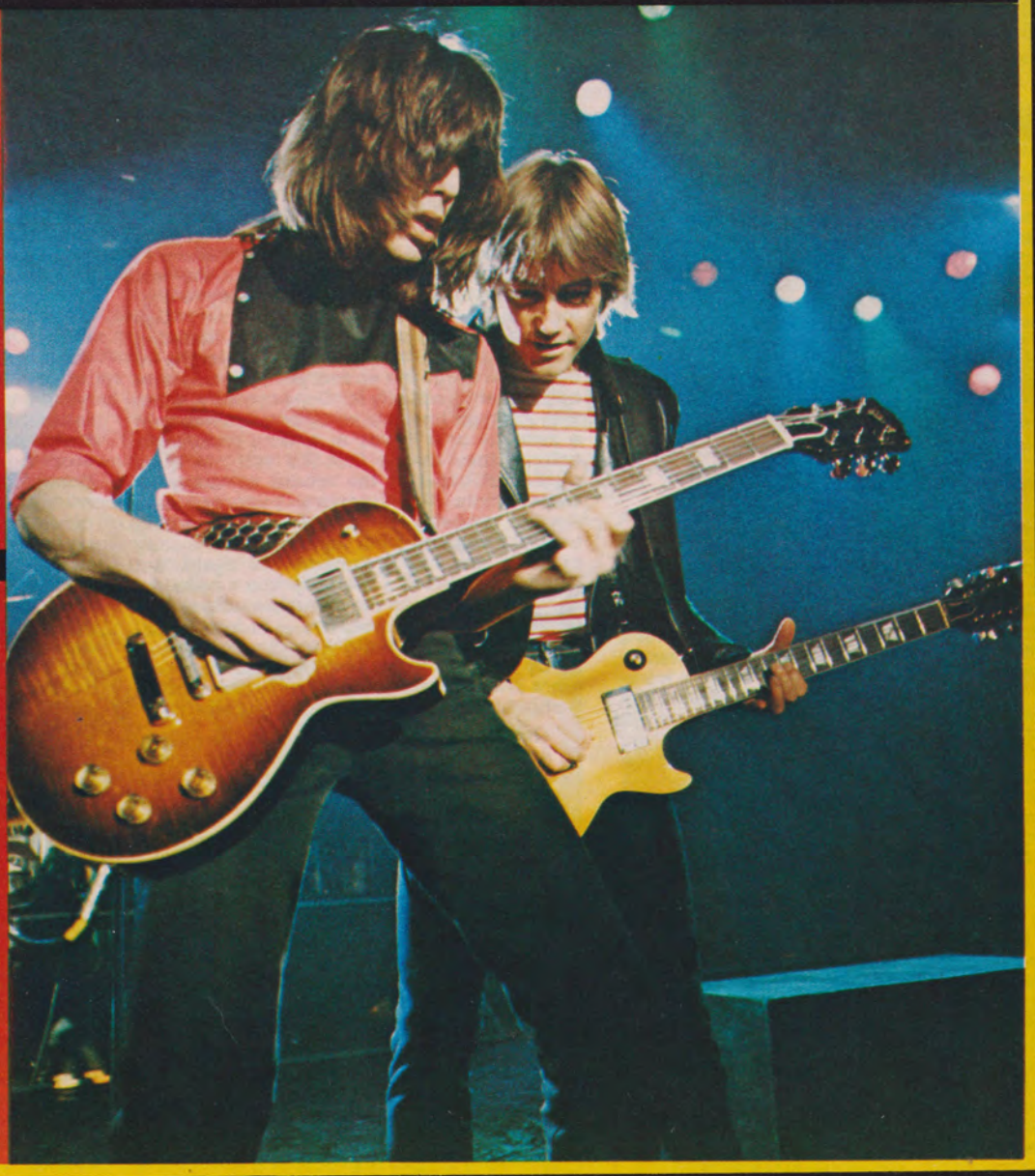
JAY JAY FRENCH (far right) and MARK 'The Animal' MENDOZA

THIN LIZZY

below: Brian Robertson, Midge Ure and Scott Gorham abo

PICS BY: DENIS O'REGAN AND ROSS HALFIN

Keyboard player Darren Wharton



KILLOWATT

The page that gets into gear by Chas de Whalley

Can a nine to fiver (with a beard) really be a Heavy Metal hero? 27-year-old cutting engineer Tim Young claims he is, and Rainbow, Motorhead and Ozzy Osbourne agree. Chas de Whalley hears how he gets them all . . .

. . . IN THE GROOVE

Tim Young: 'Loudness is really only apparent . . .

"DISC CUTTING is probably the most sophisticated part of a studio's business although it's really a straightforward process. I'm given the finished tapes of a band's album or single and, using a special lathe and a special cutting head, I turn the electronic signal on tape into grooves on a lacquer. It looks just like the finished record and at the factory they use it to grow the metalwork that will finally stamp them out in thousands.

"The equipment is incredibly sophisticated and expensive. The lathe and the cutting head alone come to £40,000 while the console and the amplifiers cost much the same. One company, Neumann of Berlin, have a virtual world monopoly on disc cutting equipment and at CBS we were the first in this country to get their latest MS80 computerised system.

"Most disc cutters — or mastering engineers as they call them in the United States — are regular studio engineers who worked themselves up from being tea boys or tape ops and then grew disillusioned with the long hours and the demands session engineering can make on your personal life. They prefer a more ordered, nine to five-type existence. Nevertheless, you still find that if you're working directly with music and sound for eight solid hours, five days a week, you end up not listening to it and grooving to it any more. You find yourself listening *at* it, trying to hear the 'drop outs' and other technical faults on the tape which your average man in the street would never notice. You end up analysing everything.

"The theory of disc cutting is very simple. You have your musical programme which lasts a certain number of minutes, it has a certain dynamic range — the difference between the loudest and the softest parts — and it has a certain amount of bass and treble. You have to juggle with the lathe and the settings so that you can fit it all onto one side of the lacquer with the maximum depth of groove and the maximum 'land' between the grooves. Certain things have to be remembered. The nearer you get to the centre of the disc, for example, the more difficult it is to keep the high treble free of distortion if your level is too high. Or if you cut too much bass some pressing plants will reject the lacquer.

"I very rarely cut anything 'flat' — that is without altering the equalization or tone settings. You may wonder why groups or producers who spend hours in the studio mixing an album at the cost of thousands of pounds should then need to make more adjustments to the sound when they come to cut the final record. Well, to begin with, when they're mixing they're invariably listening at very high volume on speakers which are very flattering to the sound. Quite often they're under the influence of drugs too so everything seems a lot better than it actually is. Consequently, when they get their final mix home and listen to it on a cassette or a Revox at a more reasonable volume they realise that it's still not quite right. But because the record company always wants the lacquers yesterday and they've probably exhausted their recording budget too, there's not the time or the money to go in and mix a track or two again. But when they come to me they find I have my speakers set up so they sound as close to a domestic stereo as possible — in fact, if anything I have them slightly on the dull side — so by the time we've tweaked a bit here and there and the tape sounds fine on my system it should sound just as good anywhere else.

"Quite a lot of my work involves Heavy Metal. Apart from all the CBS acts from the States like Blue Oyster Cult, Ted Nugent, Molly Hatchet and so on which all pass through our hands I've also done albums by Rainbow, Michael Schenker, Motorhead and Tank as well as independent work for Kamaflage Records and Heavy Metal Records from Wolverhampton. Most of the re-EQing to be done with HM is on the very high top frequencies, to get that extra crispness, but I cut the last Ozzy Osbourne album and I had to do very little with that. The tape had a lot of presence from the start, the top end was really clear and clean while the bottom had a great body to it.

Motorhead's 'Iron Fist' didn't cause many problems either. Being only a three piece, with Lemmy's bass so jangly and high, it meant that the only real bass on the tape came from the drums. Which made it very easy to cut because as a general rule the more bass there is the more difficult it is to get a good level. If you take a cross-section of a groove, you see, you'll find that the two groove walls, each corresponding to one side of the stereo, are at 45 degrees to each other. The depth at which you can cut is directly proportional to the distance between the two sides at the surface. Because bass causes *the* major undulations in the groove wall it's obvious that if you cut too much bass too deep you'll soon run out of record! So if you want a lot of bass you have to sacrifice the overall level.

"Mind you, it's a popular misconception that the deeper you cut the louder the final record will be. Loudness is really only apparent. You can make something sound louder, even though technically it remains at the same volume, by boosting the frequencies to which the human ear is the most responsive. That's between 1000 and 6000 cycles which is the mid range and the more of those frequencies the ear receives the louder it thinks the source is.

"Consequently, a favourite trick is to pile on lots of middle at the cut. It not only makes the record sound more exciting but it suits transistor radio speakers too. So you tend to do that for a single in particular. Trouble is that if you then take that 'middley' record and play it on a halfway decent stereo system it will sound honky and horrible and hard. You either have to find a compromise between the two or else cut the single and album versions differently. 12 inch singles are something else again. Clients always want to hear them loud and pokey with lots of top, but the strange fact is that the louder you cut the more difficult it is to keep the high treble clean. But that's counterbalanced by the fact that a stylus prefers to work at the faster speed of 45 rpm than it does at 33. There's less sideways movement when the momentum is greater.

"Because there are so many variables and so many factors to take into consideration a lot of cutting engineers don't like having the band present at the cut. The reason being that most musicians don't fully appreciate the relationship between what they hear in the cutting room, what they heard in the studio at ear-blistering volume, and what they'll hear on the record when it's finally pressed. But it doesn't bother me. I'm always impressed by a band who make a genuine effort to explain what it is they want right from the start. Some even go so far as to bring in a record by another group and say 'This is the sort of sound we're hoping for' and, if I can, then I try to get it for them.

"Sometimes, of course, it's just not possible but mostly I can make adjustments on the preliminary play-through of the tape and they can hear what it will sound like. Then we come to common decisions about the bass and the treble and whether a little compression here and there or a little narrowing of the stereo picture won't make the voice pop out that little bit more.

"After that it's simply a question of cutting a reference acetate of the whole album and sending them home with it for a couple of days before I cut the final lacquer. That way they can compare the levels and tones and everything with other LPs in their collection and they also have the chance to play it on a number of different sound systems too. That's where the final decisions are made and that's where they should be made too. Ultimately, you see, it shouldn't matter a damn what the album sounds like in my cutting room. It's what it'll be like when people buy it, take it home and put it on their own turntables that counts."

KONTACT

OUR REGULAR Kontact spot aims to help answer many of those questions about your favourite bands, fan club details, equipment queries or merchandising problems, etc. If you've got a question, write to us at: Kontact, Kerrang! 40 Long Acre, London WC2. But we're sorry that no personal correspondence may be entered into.

I AM writing for information on White Spirit. Are the band still together or have they fallen by the wayside? **Timothy Pine, Hitchin, Herts.**

● **When White Spirit's guitarist Janick Gers packed his bags to join Gillan the band was left in some confusion, having just moved to London, they were faced with the prospect of finding a new guitarist and re-arranging their material. Fortunately, they've now smoothed things out and have a replacement guitarist Mike Tucker (formerly with Axis), the rest of the line-up being Brian Howe (vocals), Toby Saddler (bass), Malcolm Pearson (keyboards) and Graham Crallen (drums). At present, the band are on a five week tour with the Caroline Roadshow and, when that's finished, they hope to play some dates in London (the Marquee is a possibility). They are also negotiating a record deal. Records released by White Spirit so far are: singles: Backs To The Grind/Cheater (Neat Records), Midnight Chaser/Suffragettes (MCA 638), High Upon High/No Reprieve (MCA 652). Album: White Spirit (MCA 3079). White Spirit are also on the following compilation albums: Metal For Muthas Vol II, Muthas Pride EP and Lead Weight.**

PLEASE give me an address where I can get in touch with the Meatloaf merchandising distributors. I bought a t-shirt at their Wembley Arena gig which was sealed in a pack. When I got it home I found it contained a small t-shirt, though I asked for a medium, and also that the motif was printed on the back instead of the front. Therefore, I would be pleased if it were possible to exchange it. **Carl Davies, 96 Maerdy Road, Maerdy, Rhondda, Mid. Glam. S. Wales.**

● **Bravado Merchandising dealt with the Meatloaf t-shirts and they assure us that they can change yours if you return it to them at 45/53 Sinclair Road, London W14.**

I WAS recently returning from the Iron Maiden gig at Newcastle City Hall when my Rods t-shirt was stolen. Is there somewhere I can obtain a replacement? I would only want the official tour shirt. Yours extravagantly, **Steve Glen, Newcastle Upon Tyne.**

● **The Rods merchandising was dealt with by an American company and all the tour merchandise has now been returned to them. The company concerned is Great Southern Merchandising who operate from: 933 Highland Terrace, Macon, Georgia 31201, USA. Their t-shirts cost 10 dollars plus 3 dollars post and packing, but before sending any money check that they have the t-shirt you require in stock.**

I SAW a band called 'Nightwing' supporting Gillan and Budgie in Manchester in November last year and I've heard that they have a new album out (I think on Gull records) called 'Black Summer'. Can you give me more info on them please? **Dan, Manchester.**

● **You are correct in thinking that Nightwing have just released a new album on Gull records called 'Black Summer' (GULP 1036). This is their second album, 'Something In The Air' (Ovation) being the first. The current line-up is: Gordon Rowley (bass & vocals), Alex Johnson (guitar), Kenny Newton (keyboards) and Steve Bartley (drums). Gordon Rowley (previously with 'Strife)' in the early 70's) started the band with a few friends who'd played in bands like Trapeze, Nutz and Budgie on a casual basis but soon a more positive attitude was taken. Nightwing will be touring Europe, where they play a date with Frank Zappa at the Munster Festival, up until July after which some British dates are planned.**

● **Following our mention of Sweet in Kontact (issue No 14) it would appear that the band did not split up following the departure of Brian Connolly and are still together today. Last year they toured Britain and received an enthusiastic response from the fans, and whilst at the moment they are resting from the band to pursue solo careers (we understand that Andy Scott is doing some producing), they will be working together in the future.**

ALL THE RAGE . . .

Please give me the address of the Rage fan club. I know I'll go insane if they don't become the most popular band in Britain. The enRaged Spanner, Warwickshire.

● **You'll be pleased to know then that Rage plan to release a new 10-track album, 'Nice 'n' Dirty', on June 4. This marks the recording debut of new rhythm guitarist, Terry Steers. The band will be hitting the road around the time of the album's release and plans are also underway for a European tour in the summer. At present there's no fan club in operation (due to a change over of club secretary) but this is only a temporary situation and we'll print the new address when it's finalised. Meanwhile you can write to Geoff Scourfield at Carrere Records, 22 Queen Street, Mayfair, London W1X.**

FAN CLUBS

RAINBOW: c/o Box 7, Prescot, Merseyside L35 4PP.

DIAMOND HEAD: 156 Lighwoods Hill, Warley Woods, Warley, West Midlands.

TYTAN NEWSLETTER: SAE to: 207 Stoke Road, Slough, SL2 5AX.

RANDY CALIFORNIA

Legendary Axe-man with SPIRIT with a HARD solo album

euro-american

INITIAL COPIES WITH FREE SINGLE - 2 EXTRA TRACKS

Features ALL the original members of SPIRIT - BEGA 36

Beggars Banquet

PENPALS!

Just send your details to Penpals, Kerrang! 40 Long Acre, London WC2. We'll print as many as we can in each issue of Kerrang!

I'M AN 18-year-old Heavy Rock fan into Meatloaf, Hawkwind, Status Quo, Jim Steinman, and Iron Maiden. I would like a female pen-friend (16-20) from anywhere in Britain. Write soon (photo if possible). **Andrew Trinder, 47 Leicester St, Leamington Spa, Warwickshire.**

I AM a spaced-out heavy rock animal and into most good bands. Scorpions, early Sabbath, Gillan, Deep Purple, Nugent, Zeppelin, early Kiss, etc. I would freak out if I could write to someone who is into and seen these bands live (you lucky animals). I am 20 years old, long, black curly hair. I'm an extremely loony and weird animal who likes experiencing the outer limits. So all you heavy rock humanoids get out your weapons and begin penning. Little do you know, I could be a little green Martian, over and out. **Raymond Gauci, 97 Canning St, Avondale Heights, 3034 Melbourne, Victoria, Australia.**

LONELY MALE (21) recently converted to HM wants to hear from sexy female headbangers (19-23), must be into AC/DC, Girlschool, MSG and Kiss. If you fit this description write to me, **Keith Jones, 56 Claremont Road, Seaforth, Liverpool L21 1PA.**

LONELY FEMALE (18) wants someone to go to gigs with and socialise as no one around my way is into HM/HR. I'm into Maiden and Motorhead, etc, so come on, all you hairy hunky male headbangers, write to cheer me up before I die of sheer boredom, and females, I need new mates too. **Sarah Plowman, 17 Ashling Road, Addiscombe, East Croydon.**

ATTENTION, THE two girls who went for a drink with Nige and Tony after the window smashed at the HMV shop in Manchester at the Scorpions showing. Please contact **Tony, on Warrington 51486** as he and Nige would like to meet them again.

I'M A 21-year-old female headbanger from Holland. Heavy Metal's what I'm into but here in Holland I have only a few friends into my type of music. I would like to write to any long-haired male headbangers from 17-25 years old. I'm into Maiden, Schenker, Tygers, Raven, Tank and many others. Photo if possible. **Yvonne Goudzwaard, Broersveld 8, 3111 LH, Schiedam, Holland.**

MY NAME is Mike and I come from Sweden. Is there anybody who likes Sweet Savage, Venom, Motorhead, and Jaguar? Please write to me, boys and girls 16-25. **Micke Jonsson, Bruksgatan 27A, 3 Trappor, 5-26400 Klippan, Sweden.**

WE ARE two 15-year-olds from the States and we'd love to hear from some female British rockers. I like most rock and my friend, Matt, is strictly stuck on HM, such as Priest, VH, Maiden, AC/DC, Leppard, etc. We'll answer as many as we can and send a photo if possible. **Donald Boyer, 4370 Katonah Avenue, Bronx, NY 10470, USA and Matt Simpson, 110 First Street, Yonkers, NY 10704, USA.**

WANTED JOURNEY, Rush and Foreigner penpals from the US and anywhere else in the world to swap news, tapes and posters, etc. **Robert Clarke, 11 High Street, Omagh, Co. Tyrone, N. Ireland.**

I'M A 16-year-old male headbanger from USA in search of penfriends from anywhere. I'm heavily into Iron Maiden, Saxon, Priest, Riot Y & T, etc, would like to exchange tapes, T-shirts, patches, etc. I will write back, especially girls in tight trousers. Please send photos if possible, all sexes. **Mike Crowell, 9 Majorca Ct, San Rafael, California 94903, USA.**

I'M A 15-year-old female headbanger, into Ozzy, Sabbath, Motorhead, Priest, Gillan, etc, and many others. I would like to hear from any heavy males out there aged 15-19 preferably in the Hertfordshire area (photos optional). **Deborah Cooper, 15 Stevenage Road, Knebworth, Herts.**

FEMALE HIPPY rocker (16) would like male or female penpals with similar interests, Thin Lizzy, Floyd, T. Dream, Krokus, MSG, Quo, Nils Lofgren and Peter Green. If you are interested (and interesting) write to: **Fran Nixon, 11 Stainforth Avenue, Bispham, Blackpool, FY2 0ER.**

I'M A 16-year-old and would like any penpals into Thin Lizzy, Rainbow, Black Sabbath, AC/DC and many more. Please write to: **Trevor M. Mitchell, 4 Albert Villas, Penrose Terrace, Penzance, Cornwall.**

ARE THERE any nice males out there (nutters gladly accepted) into Rush, Rainbow, Sabbath, UFO and many more. If so, write to Julie, a lonely 15-year-old headbanger, all letters answered. **Julie Wilson, 44 Ronaldsway, Upton, Wirral, Merseyside L49 4PD.**

ANY FEMALE headbangers out there who'd reply to little old me, a long-haired 18-year-old, who wants a penpal? I'm into AC/DC, Saxon, Ozzy, Motorhead and Judas Priest. I have a Kawasaki 1000 (wow). Photo if possible. **Mark Johnson, 207 St. Annes Road, Denton, Manchester.**

I'M A lonely 13-year-old 'eadbanger into 'head, Saxon, Maiden, AC/DC and Ozzy and would like to hear from any raunchy 13-year-old female 'eadbangers anywhere (but preferably around Newcastle and Middlesbrough). Please send photo if possible. **Dominic Canty, 'Three Ways', Croydon, CR0 8UB.**

WOULD ANY shy females like to write to a 12-year-old male headbanger? I worship Ted Nugent, AC/DC, Ozzy, Sabbath (when they weren't with that demented dwarf creep), Iron Maiden, Motorhead, Quo and bits of Alice Cooper. All the girls around here are either into futurist and Bucks Fizz crap or are cocky 'know-it-alls'. My hero is Randy Rhoades. If you're interested in CB Radio then all the better. Photos will be appreciated. Must have sense of humour. **S. Ratcliffe, 2 Greenways Drive, Sunningdale, Ascot, Berkshire.**

JE SUIS a male (at least I was last time I looked) Led Zepp, old Rainbow, new Sabbath freak, a bit of Purple, Whitesnake or Leppard doesn't go amiss either. I'm into bikes, especially Triumphs and Hondas, Ronnie James Dio and more bikes. I'm looking for a pillion seat or any females (14/15) wanting a good natter about the meaning of life. So if anyone wants to make a Ritchie Blackmore worshipper happy I'm caled **Andy, 25 Churchill Avenue, Cottingham, Yorkshire, HU16 5NJ.**

PEACE LOVERS, cast your eyes in this direction! Five-six really way out female cosmic hitch-hiker members of the astral crew would love to hear from six male equivalents — we're all 16-17. If interested you must be 18+ (limit 25), own bikes (pedal or otherwise!), own lots of commonsense, be responsibly good-looking, have long hair, be into patchouli oil and headbands. Music tastes must include Gong, Grin, Ashra, BOC, Humble Pie, Rainbow, Purple, Zepp. Write soon before we astralise ourselves. Beem us up, Kerrspoc. Write to **Astronut, 'Rockfield', Burwen, Amlwch, Anglesey, N. Wales or Rainbow Girl, 'Cae Lati, Liandyfrydog, Lienerchamedd, Anglesey, N. Wales.**

LONELY, EXTREMELY distraught female rocker in need of excitement to liven up the boring tedium of sixth-form life. I'm 17 and into Quo, Sabbath, Queen and most other bands. So all you 17 years and upwards people get writing to me, **Della Marriott, 8 Old Hay Gardens, Dore, Sheffield, S. Yorkshire.**

AEROSMITH FANATICS in Britain and Europe, USA and Japan and Canada. Are you interested in correspondence, swapping tapes, info, etc? If so, please write **Trevor Jones, 18 Chalford Road, Newall Green, Wythenshawe, Manchester M23 8SG.**

IT DOESN'T matter who you are if you like bands such as Skynyrd, Molly Hatchet, Blackfoot, 38 Special, Allmans, etc, let me hear from you — swop tapes, info, anything — the South will rise again. **Steve Fennell, 55 Vernon Avenue, Milton, Southsea, Hants.**

CALLING ALL headbangers who were at the Motorhead gig at Leeds on March 20. I am looking for a fella called Neil. He was from Northwich and had blond hair, denim semi-bleached jeans and Motorhead scarf. He was with two mates (one called John). I was from Sheffield and have dark permed hair and was wearing denim and Saxon T-shirt. I was with a mate who's small with blonde hair. We stood near the middle in Raven and further back in Motorhead. Neil, if you are out there, I'm sorry, please get in touch. **Julie, 1 Heavygate Avenue, Crookes, Sheffield 10.**

ARE THERE any female headbangers (aged 13-17) out there in Britain who are interested in writing to a Canadian headbanger? I'm into Motorhead, Led Zep, Van Halen, Priest, Maiden, Def Leppard, Accept, Rush, etc. If you're into these or any other HM or HR, send me a letter. I am 15. **Dave Bridges, 8111 Government Street, North Burnaby, British Columbia, Canada. V5A 2E1.**

CALIFORNIAN HEADBANGER, I'm a 18-year-old male headbanger from the US and into every HM band on earth, especially Motorhead, Priest, Maiden, Saxon, Scorpions, Raven, Holocaust, Tygers etc. I admire all you headbangers over in England and I plan to fly over next year for a few months so I can see some of the groups that never come to the US. I'd like penpals to show me around England and go to concerts with so please write: **Ken Mitolo, 8 Malibu Court, Clayton, California, 94517, USA.**

ATTENTION FOXY female headbangers worldwide. I'm 19, a long haired headbanger from Long Island, interested in hearing from you! I'm a Rush fanatic, and I play guitar in my own band. I love MSG, Ozzy, Whitesnake, etc. I love to read Kerrang! and engage in any headbanging activity. **Jim Bachi, 44 Munson Court, Huntington State, New York, 11747 USA.**

17-YEAR-old long haired Long Island headbanger looking for headbanging chick into Tygers, More, Maiden, Priest, Scorpions, etc. **Tony Alaimo, 25 Marvin Lane, Commack, NY NY 11725 USA.**

Mark 'n' Mike

WANTED TWO 'eadbangers into AC/DC, Maiden etc. 13+, all letters answered (photo appreciated). **Mark 'n' Mike, 25 Wind Down Close, Bridgwater, Somerset TA6 7NU.**

24-YEAR-old female into the rock scene would like to write to male rockers from anywhere, photos appreciated, all letters answered promptly. **Carol Tumasz, 152 Grover Street, Everett, Massachusetts, 62149 USA.**

I'M A male US headbanger into Motorhead, Maiden, Saxon, Tygers, etc. Any US or UK males or females into similar loss of facial tissue write quick. Especially interested in good rates on tapes. I can't get Stateside. Those into Diamond Head or Rush don't bother. **Ted DeBray, 1218 Springdale Road, NE: Atlanta, GA 30306 USA.**

14-YEAR-old schoolgirl into Led Zep, Rainbow & Iron Maiden, I'm now on Iron Maiden so could I have some information on them please. Male or female and photos if possible. **Carolyn Bedford, 2 Fairleigh Road, Tingley, West Yorks WE3 1PD.**

BIG BIKE owner, 19, heavily into high speed travelling and Heavy Metal, would like to hear from similar minded females. **C. Christian, 8 Bromstone House, Cowley Estate, London SW9.**

KLASSIFIEDS

PENPALS

TWO HEAVY Metallic Chappies (20 + 21) require two leather and denim-clad females of the highest standard (Kot) for mucho jolification and spiffing wheezes. Both have big bikes (+ gear), Zeppelin, Rush, Kiss, all good HM (+ Python). Central Scotland, Glasgow, Edinburgh, anywhere. Photo appreciated. Box No K21.

LONELY FEMALE Rocker, 21, into AC/DC, Whitesnake, Gillan, Rush, Scorpions, MSG and most others, would like to hear from similar male rockers. (Photo appreciated). Box No K22.

BORED READING Heavy Metal fan looking for someone to write or possibly meet Reading or London area only. Photo appreciated. Box No K23.

STATUS QUO Fan, 17, seeks female 15+, also into Maiden, Slade. Photo appreciated. All letters answered. Box No K26.

WANTED NYSSE HM girl 16/19. For love starved guy. Photo? Box No K27.

LEMMY LOOK a like needs female penpals. Come on you females write. Am into Motorhead, Saxon, Rainbow. Box No K28.

FEMALE (28), long hair, tall, slim, into Quo, Gillan, Rainbow, Whitesnake, Motorhead, living Leicester/Coventry area. Wants long haired male, similar interests. Box No K29.

DERBY MALE, aged 19, into Rush, Zeppelin, HM wants a female for good friendship, and company, as I'm alone. Anywhere around Derby/Staffs. Box No K30.

TWO LOONEY Blokes, 20, long hair, into Zep, Skynyrd, UFO, etc. Hates Discos etc. Would like to meet or write to looney ladies for gigs, wild weekends away have own transport, photos if possible. All letters answered. Mark, 20 Clifford St, Glascote, Tamworth, Staffordshire.

I'M AN 18-year-old female head banger, who is looking for male company to go to gigs with in the Southampton or Portsmouth area's. My favourite band is Whitesnake. All letters will be answered. Box No K31.

FAN CLUBS

GRAHAM BONNET Official Fan Club. Details SAE Hazel, 16 Broken Furlong, Eton, Bucks, SL4 6PD.

FOR SALE

AC/DC, PURPLE, Bowie, Zeppelin, rarities. SAE, 1 Brinkshaw Avenue, Manchester 22 5FE.

SALE SALE Patches, lapel badges sale only 15p each plus SAE AC/DC (4p5b), A Wine (1p), BOC (4p2b), B Sabbath (2p2b), D Leppard (1p1b), Fist (1p), Gillan (2p2b), Genesis (2p2b), Girlschool (2b), Kiss (3p6b), Hawkwind (2p2b), J Priest (2p2b) Krokus (1p1b), I Maiden (2p3b), L Zep (1p2b),M Hatchet (1p), Magnum (1p), Motorhead (4p5b), Rush (6p2b) Rainbow (4p4b) Scorpions (4p2b), MSG (1b), S Hagar (2p1b), Saxon (1p3b), S Quo (3p4b), T Lizzy (1p3b), O Osbourne (1p1b), V Halen (3p1b), UFO (1p3b), Whitesnake (5p4b), State alternatives. Allow 7 days delivery. Mayhem, 48 Wordsworth St, Gateshead, Tyne & Wear.

FREE! GIANT catalogue of rock books, magazine, badges, patches, T-Shirts, posters. Also new supplement list No 1 — contains books sale and new book releases. Send SAE Harlequin, 68 St Petersgate, Stockport.

WANTED

ANYTHING ON RUSH, especially interviews, biographies, etc. Will pay! Sharon, 14 Stockfield Avenue, Hoddesdon, Herts.

SCORPIONS BOOTLEGS, Steve 0706-54500.

KISS BOOTLEGS, records, tapes, lists to: Mike 73 Holmfield Rd, St Annes, Lancs.

ZEPPELIN, QUEEN Santana, Yes, Quo tapes. Cash or swap, your price paid. 0602-812985. Evenings.

RECORDS FOR SALE

ZEPPELIN 1967 tour book £15 + double interview album 1976 £50 — MOTORHEAD, live promo 12". £10 AC/DC promo 12" £10, UFO 1 & 2 orig LP's £10. QUEEN Promos — RAINBOW interview £25, GENESIS 7" promos £4 — Luigis (K) — 22 Hanway St, London W1. 01-637 8934.

RECORDS WANTED

HEAVY METAL Bootleg, albums, tapes and videos wanted by metal freak. Martin Alder, 8 Dargets Rd, Walderslade, Chatham, Kent.

SPECIAL NOTICES

SIMON YOU'RE Better than Ritchie Blackmore, any day love you Jackie.

DEVOTION LIVE Bali Ha, Hull 7th June '82.

DEEP PURPLE 100 page illustrated discography. Also MK2 & MK4 live posters. SAE/IRC's — 8 Herbert Rd, Sheffield S7 1RL.

JILL HAPPY Birthday on the 19th. All my love, Mick.

TUITION

PLAY LEAD GUITAR!! for fun, profit. It's easy, simple with new cassette course. Free details. Wilcock Tapes DK, 7 Heaton Close, Newark, Notts.

PLAY BASS GUITAR!! for fun, profit. It's easy, simple with new cassette course. Free details Wilcock Tapes DK, 7 Heaton Close, Newark, Notts.

KERRANG!
KLASSIFIEDS

HEADINGS: Personal, Fan Clubs, Penpals, For Sale, Sits Vac, Records For Sale, Records Wanted, Special Notices etc.
ONLY 20p PER WORD OR 30p PER WORD BOLD TYPE.
BOX Nos ADD £1.00 SERVICE FEE.

SEND COMPLETED FORM WITH CHEQUE OR POSTAL ORDER TO:

KERRANG!
KLASSIFIED DEPT
40 LONG ACRE
LONDON WC2.

PLEASE PUBLISH MY ADVERTISEMENT

UNDER THE HEADING ..... **FOR** ..... **INSERTION/S.**

COMMENCING ..... **I enclose cheque/P.O**

Value £ ..... **and made payable to Spotlight Publications Ltd.**

PLEASE NOTE — CHEQUES OR POSTAL ORDERS ONLY
CASH WILL NOT BE ACCEPTED

NAME .....

ADDRESS .....

.....

.....

POSTERS POSTERS POSTERS

P3332 AC/DC
63 x 93cm £2.25

P34 QUEEN
63 x 93cm £2.25

R018 MOTORHEAD
63 x 93cm £2.25

P3324 WHITESNAKE
63 x 93cm £2.25

R047 PINK FLOYD
63 x 93cm £2.25

P3283 DEEP PURPLE
63 x 93cm £2.25

R033 IRON MAIDEN
63 x 93cm £2.25

R030 STATUS QUO 63 x 93cm £2.25

R015 TED NUGENT
63 x 93cm £2.25

R012 JUDAS PRIEST
63 x 93cm £2.25

P3326 RAINBOW
63 x 93cm £2.25

R040 SAXON
63 x 93cm £2.25

P3157 THIN LIZZY
63 x 93cm £2.25

R055 BLACK SABBATH
63 x 93cm £2.25

R046 UFO
63 x 93cm £2.25

R050 LED ZEPPELIN
63 x 93cm £2.25

TA1011 MOTORHEAD & GIRLSCHOOL
63 x 93cm £2.25

TA1005 GENESIS
63 x 93cm £2.25

K4030 LED ZEPPELIN
59 x 90cm £2.25

R09 JIMI HENDRIX
63 x 93cm £2.25

R010 ANGUS YOUNG
93 x 63cm £2.25

R057 OZZIE OSBORNE
93 x 63cm £2.25

P47 RUSH
93 x 63cm £2.25

R043 JIMI HENDRIX
93 x 63cm £2.25

R058 PLANT & PAGE
93 x 63cm £2.25

P31 MICHAEL SCHENKER
93x63cm £2.25

R028 BRUCE SPRINGSTEEN
93 x 63cm £2.25

R045 SCORPIONS
93 x 63cm £2.25

P3342 IRON MAIDEN (BEAST)
93x63cm £2.25

R064 BON SCOTT
93 x 63cm £2.25

P3325 DAVID COVERDALE
93 x 63cm £2.25

P3330 VAN HALEN93 x 63cm £2.25

POSTERS BELOW ARE FULL-COLOUR & FULL-SIZE, £2.25 each

ANTI-NOWHERE LEAGUE	TA1064
ANTI-NOWHERE LEAGUE	P3347
THEATRE OF HATE	TA1063
DAVID COVERDALE	TA1045
GENESIS	P3296
IRON MAIDEN	P3284
THIN LIZZY	K1222
SUZI QUATRO	V1192
JIMI HENDRIX	P3260
UFO	K1247
KISS	P3236
STATUS QUO	P3100
QUEEN	K1263
ROLLING STONES	B2478
MOTORHEAD	P78
RUSH	B2450
JIMI HENDRIX	B2094
RUSH	P47
JIMI HENDRIX	K4019
BOB DYLAN	K1243
BLACK SABBATH	TA1040
BLACK SABBATH	P3341
THE JAM	V6152
MADNESS	V6157
GILLAN	V1297
JETHRO TULL	P3264
ANGUS YOUNG	B1167
KIM WILDE	P3321
CLASH	R05
FREDDY MERCURY	R021
SAXON	P3317
IRON MAIDEN	P3316
IRON MAIDEN	P3318
STATUS QUO	B1165
MOTORHEAD	B1166
FLEETWOOD MAC	W69
ROGER DALTRY	R044
JIMMY PAGE	R052
PINK FLOYD	P3046
STATUS QUO	K1224
BLACK SABBATH	K1223
BLACK SABBATH	P3285
RAINBOW	K1244
KISS	P3171
AC/DC	P3206
LED ZEPPELIN	P3246
BLUE OYSTER CULT	K4004
XTC	P3312
UB40	K1273
LEWIS COLLINS	K1235
MOTORHEAD	TA1028
B52's	R020
KISS	P3268
IAN DURY	P3200
LED ZEPPELIN	P3133
LED ZEPPELIN	P3086
ROBERT PLANT	W51
JIMMY PAGE	W61
JIMMY PAGE	R026
BOOMTOWN RATS	V1153
BOOMTOWN RATS	P3187
BOB GELDOF	P3240
ROLLING STONES	P3092
THE PRETENDERS	V6155
ELVIS PRESLEY	P3323
OLIVIA NEWTON-JOHN	P3193
OLIVIA NEWTON-JOHN	P33
OLIVIA NEWTON-JOHN	S2115
ROD STEWART	P3199
ELVIS COSTELLO	P3223
ERIC CLAPTON	P3211
DAVID LEE ROTH	R04
THE UNDERTONES	R3252
BLONDIE	R02
BLONDIE	TA1002
THE STRANGLERS	P3158
ADAM WITH ANTS	TA1008
THE FONZ	W55
BLACK SABBATH	P3285
CLASH	TA1022
ANGUS YOUNG	TA1018
ANGUS YOUNG	R063
YOUNG AND JOHNSON (AC/DC)	R061
BON SCOTT	R064
BRUCE SPRINGSTEEN	TA1030
TOYAH	TA1036
MARTIN SHAW	V1260
ROLLING STONES	M1386
SIOUXSIE	TA1009
STYX	R073
RICHIE BLACKMORE	R074
THE GO GOs	R075
BRUCE LEE	R077
LINDSEY BUCKINGHAM	R080
JIM MORRISON	R083
SANTANA	P3160
PINK FLOYD	P3208
JOURNEY	R065
GENESIS	R066
MICHAEL SCHENKER BAND	R067
DEF LEPPARD	R068
REO SPEEDWAGON	R069
MICK JAGGER	R070
THE BEATLES	TA1024
THE DOORS	R038
JIM MORRISON	R041
SAXON	R040
LYNYRD SKYNARD	R025
PAT BENATAR	R08
ELO	P3198
RUSH	R014
RUSH	K1237
YES	P3173
THE WHO	R042
DAVID BOWIE	R06
GENESIS	P3166
UFO	P3210
TED NUGENT	P3256
POLICE	R011
JUDAS PRIEST	P3255
JUDAS PRIEST	TA1004
SHAM 69	P3201
JERRY GARCIA	TA1031
MICK JAGGER	TA1020
MARILYN MONROE	R079
JOHN WAYNE	V1157
LED ZEPPELIN	TA1034
WENDY O'WILLIAMS	R051
CHEAP TRICK	R013
JIMI HENDRIX	P3040
OZZIE OSBORNE	TA1021
STEVIE NICKS	R059
THE SCORPIONS	P3231
BOB DYLAN	P3212
STATUS QUO	P3207
QUEEN	P3174
VAN HALEN	P3251
VAN HALEN	TA1027
JIMI HENDRIX	R085

HAVE YOU GOT OUR NEW ILLUSTRATED CATALOGUE? SEND JUST 80p. IT ALSO CONTAINS OUR FULL RANGE OF PHOTOS

POSTAGE & PACKING ONE OR TWO POSTERS ADD 50p THREE OR MORE – ADD 70p
LESLEY PROMOTIONS (DEPT KG) 162 UNION STREET, LONDON SE1 0LH.

POST TO LESLEY PROMOTIONS, 162 UNION STREET, LONDON SE1 0LH (DEPT KG)

NAME (please print) .....

ADDRESS .....

.....

Please rush ..... **Catalogue(s) and/or Poster No(s)** .....

I enclose £ : : **Including Postage and Packing as Priced above**

YOU CAN NEVER GET TOO MUCH OF IT . . .

. . . HEAVY METAL THAT IS!

sounds

FOR A WEEKLY DOSE OF HM AND A WHOLE LOT MORE

BRITAIN'S BIGGEST-SELLING MUSIC PAPER

BUY IT EVERY WEEK

NEW MAGAZINE SERIES

The first issue of the 'FAN LIBRARY' features

JAPAN

New interviews with all the band and pages of rare colour pics make up this exclusive one-off devoted to JAPAN.

JAPAN are the first of the superstars featured in this brand new 48-page colour magazine series.

JAPAN the first issue of the 'Fan Library'

ON SALE FROM 10 JUNE at most newsagents

ALSO: WHITESNAKE · SAXON · DEF LEPPARD · KROKUS · SLADE · FROM

CONCERT PUBLISHING COMPANY, DEPT. HM3., 166-198 LIVERPOOL ROAD, LONDON N.1.: FOR FURTHER INFORMATION ON THE ABOVE BANDS OFFICIAL MERCHANDISE.

The Concert Publishing Company — Certified Merchandise

'Paper Dart'

'Triumph'

'Deep Purple'

'Sonic Attack'

'Vardis'

'Rush'

'Donington'

Certified Merchandise

	S	M	L	Ext	No	Price	Total	P&P
•RAINBOW 'Paper Dart'								
T-shirt						£5.00		
•'Difficult to Cure'								
Sweat shirt						£9.00		
But. Bdge						50p		
Programme						£1.50		
Belt						£6.00		
Wrist band						£2.50		
M. Bdge.(cut out)						£1.00		
Jersey						£6.50		
M. Bdge.col. sq.						£1.20		
Patch						£1.00		
Scarf						£2.75		
•TRIUMPH								
T-shirt						£5.00		
Sweat shirt						£9.00		
Jersey						£6.50		
•DEEP PURPLE								
T-shirt						£5.00		
Sweat shirt						£9.00		
M. Bdge.(horse)						£1.00		
M. Bdge.(cut out)						£1.00		
•HAWKWIND 'Levitation'								
T-shirt						£5.00		
Sweat shirt						£9.00		
But. Bdge.						50p		
M. Bdge.(cut out)						£1.00		
Patch						£1.00		
•'Sonic Attack'								
T-shirt						£5.00		
Sweat shirt						£9.00		
But. Bdge.						50p		
Programme						£1.50		
M. Bdge. col. sq.						£1.20		
Jersey						£6.50		
Patch						£1.00		
•VARDIS								
T-shirt						£5.00		
Sweat shirt						£9.00		
•RUSH								
T-shirt						£5.00		
Sweat shirt						£9.00		
But. Bdge.						50p		
M. Bdge.(cut out)						£1.00		
Jersey						£6.50		
Patch						£1.00		
DONINGTON 'Monster of Rock'								
Sweat shirt						£9.00		
T-shirt						£5.00		
But. Bdge.						50p		
M. Bdge.						£1.00		
Programme						£1.50		

Total .....

Order total plus P&P..... (see Note 2 below)

Notes:
① Please allow 6-8 weeks delivery. ② Postage & Packing please add: T-shirt 50p + 23p ea. add. T-shirt. Sweat shirt 60p + 30p ea. add. S.Shirt. Jersey 50p + 23p ea. add. jersey. Button badge 22p + 10p ea. add. b.badge. Belt 35p + 17p ea. add. belt, Wrist band 29p + 12p ea. add. wrist band Met. badge 22p + 10p ea. add. met. badge. Scarf 30p + 13p ea. add. scarf. Keyring 23p + 13p ea. add. keyring. Prog. 45p + 21p ea. add. prog. Stickers 18p + 10p ea. add. sticker. Patch 23p + 13p ea. add. patch. Towel 60p + 30p ea. add. towel Whitesnake Photo Book 75p + 40p ea. add. book. ③ Please put your address on the reverse side of the cheque. Please retain postal order counterfoils. ④ Please complete both spaces for name & address as above. ⑤ Please make cheque/postal orders payable to The Concert Publishing Company. ⑥ Full refund if dissatisfied.

To: The Concert Publishing Company, Dept HM3., 166-198 Liverpool Road, London N.1.

Name .....

Address.....

.....

.....

Return Label
If undelivered please return to: The Concert Publishing Co., 166-198 Liverpool Road, London N.1.

Name.....

Address.....

.....

.....

GUITAR HEROES
GUITAR HEROES
GUITAR HEROES

Would you vote for this man?

Kerrang! is now in the process of compiling an issue devoted solely to Guitar Heroes. In order to help us select the top 100 of all time we would like you to write to us on a postcard giving your 10 favourite Guitar Heroes (living or dead) in order of preference. Write to: Kerrang!, Guitar Heroes, 40 Long Acre, London WC2.

JETLAGS — EXCLUSIVELY IMPORTED FROM USA
OFFICIALLY LICENSED MERCHANDISE
T-SHIRTS & BASEBALL JERSEYS
QUALITY SILK-SCREEN PRINTS (not transfers)

T315 IRON MAIDEN — KILLERS

T309 JOURNEY *B ESCAPE

T306 JEFFERSON STARSHIP — MODERN TIMES

T298 BOC WINDOWS

T296 MSG LOGO

T295 SCORPIONS *B LOGO

T294 DEF LEPPARD ON THROUGH THE NIGHT

T316 BLACK SABBATH DEVIL — WORLD TOUR

T312 OZZY OSBOURNE BLIZZARD OF OZ

T313 OZZY OSBOURNE *B DIARY OF A MADMAN

T318 BLACK SABBATH *B MOB RULES

T317 BLACK SABBATH HAND CROSS

B INDICATES DESIGN AVAILABLE IN BASEBALL JERSEYS

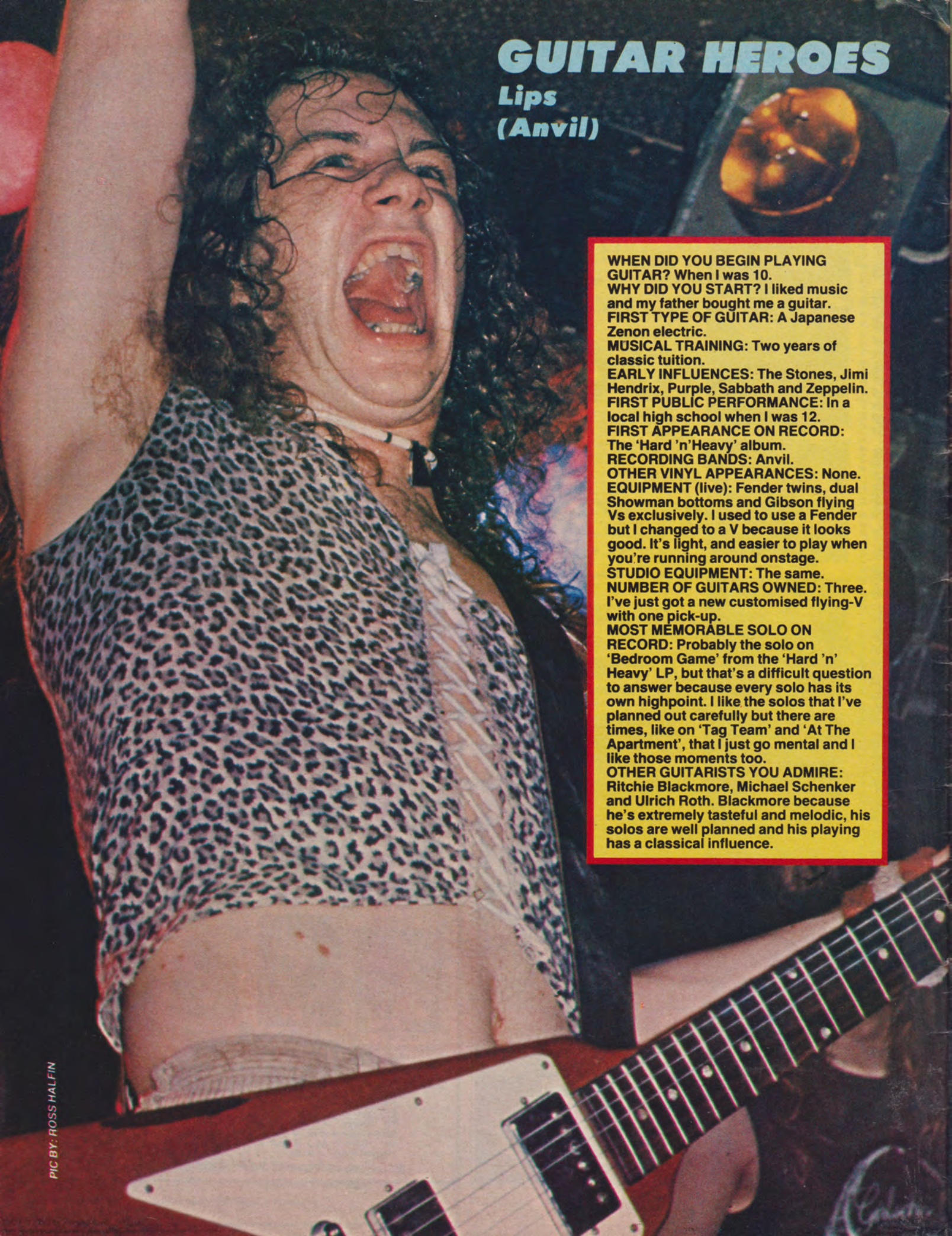
PRICES: T-Shirts — **£4.00** each. BASEBALL JERSEYS — **£5.50** each (Prices increase in April). Postage: 45p per garment. FREE illustrated brochure with over 50 designs with each order. Or send SAE for free copy.

TO ORDER: 1 State design required (Eg T309 = T-shirt. B309 = Baseball Jersey. 2 Size required (SML = 34"-36". MED = 38"-40". LGE = 42"-44"). 3 Your address. 4 Enclose payment — chq. PO/cash. 5 Send order to:

JET-LAG (K2) 1 STORNOWAY, HEMEL HEMPSTEAD, HERTS HP3 8TB

GUITAR HEROES

Lips (Anvil)

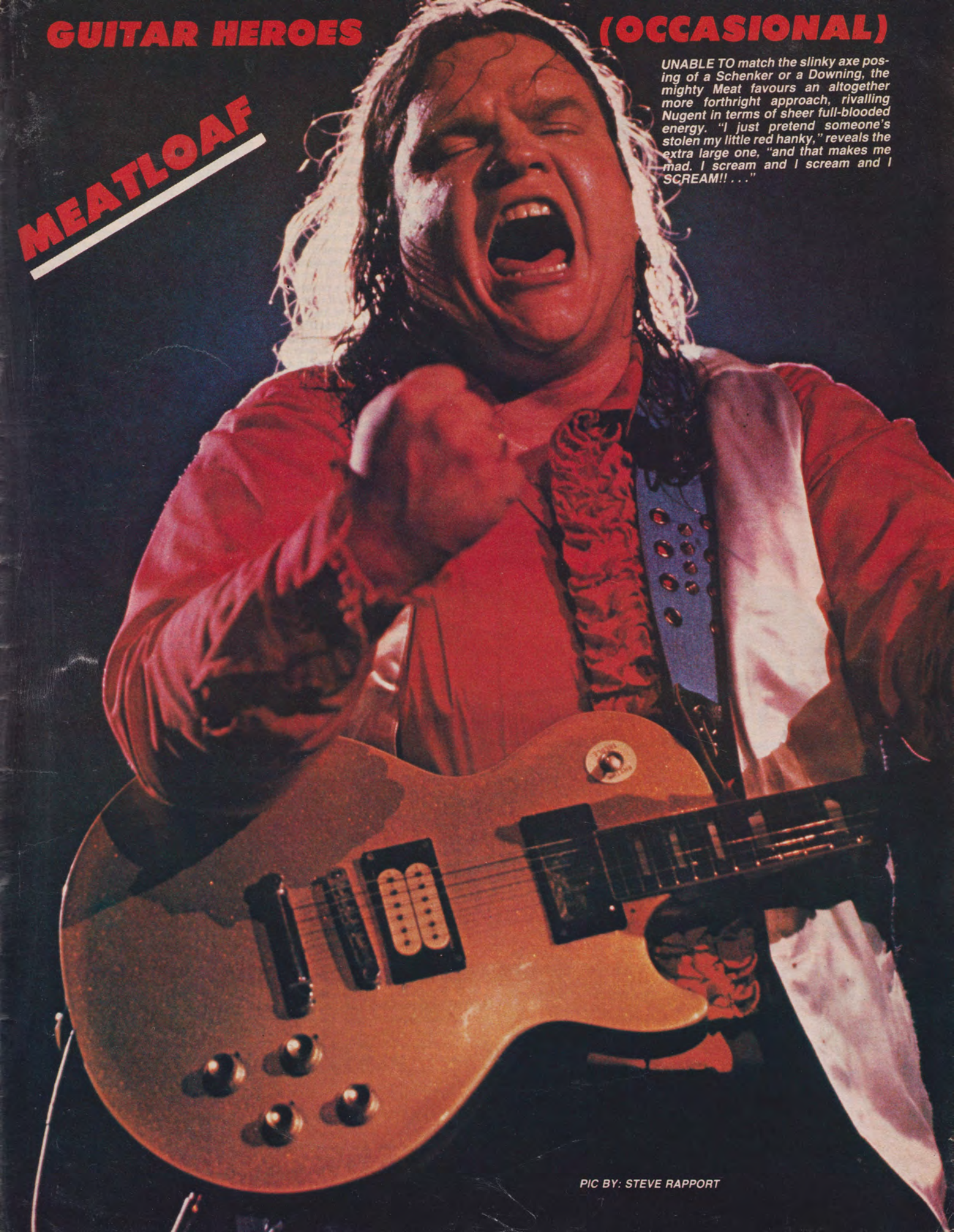


WHEN DID YOU BEGIN PLAYING GUITAR? When I was 10.
WHY DID YOU START? I liked music and my father bought me a guitar.
FIRST TYPE OF GUITAR: A Japanese Zenon electric.
MUSICAL TRAINING: Two years of classic tuition.
EARLY INFLUENCES: The Stones, Jimi Hendrix, Purple, Sabbath and Zeppelin.
FIRST PUBLIC PERFORMANCE: In a local high school when I was 12.
FIRST APPEARANCE ON RECORD: The 'Hard 'n'Heavy' album.
RECORDING BANDS: Anvil.
OTHER VINYL APPEARANCES: None.
EQUIPMENT (live): Fender twins, dual Showman bottoms and Gibson flying Vs exclusively. I used to use a Fender but I changed to a V because it looks good. It's light, and easier to play when you're running around onstage.
STUDIO EQUIPMENT: The same.
NUMBER OF GUITARS OWNED: Three. I've just got a new customised flying-V with one pick-up.
MOST MEMORABLE SOLO ON RECORD: Probably the solo on 'Bedroom Game' from the 'Hard 'n' Heavy' LP, but that's a difficult question to answer because every solo has its own highpoint. I like the solos that I've planned out carefully but there are times, like on 'Tag Team' and 'At The Apartment', that I just go mental and I like those moments too.
OTHER GUITARISTS YOU ADMIRE: Ritchie Blackmore, Michael Schenker and Ulrich Roth. Blackmore because he's extremely tasteful and melodic, his solos are well planned and his playing has a classical influence.

PIC BY: ROSS HALFIN

GUITAR HEROES (OCCASIONAL)

MEATLOAF



UNABLE TO match the slinky axe posing of a Schenker or a Downing, the mighty Meat favours an altogether more forthright approach, rivalling Nugent in terms of sheer full-blooded energy. "I just pretend someone's stolen my little red hanky," reveals the extra large one, "and that makes me mad. I scream and I scream and I SCREAM!! . . ."

PIC BY: STEVE RAPPORT

LETTERS

Say it loud to:
Letters, Kerrang! 40 Longacre, London WC2.

A SWIPE AT COZY!

Cozy makes final stand against enraged MSG fans

'HONEST GUV' was the headline in issue No 14. Cozy tells all, about how he has been ripped off in his career (sob, sob) how he isn't a mercenary and even having the audacity to insinuate that the music press have forged nasty letters about him. He said, 'I've stuck it out with MSG because I believe in the band' yet one week after this article appears we learn he has quit MSG. Something about being burned out. For a motor racing driver, hang glider, deep sea diver and James Bond figure in general I find it hard to believe Cozy cannot cope with MSG. This is just further proof that Cozy Powell is interested in only one thing . . . Cozy Powell!

I have nothing personal against him but I despise the timing of his departure. As MSG were just recovering from major changes, Michael really needed a break. I just hope he gets a drummer who he can rely on to be in the band next week so the world's greatest axeman can once again take the stage in Britain.

As for Cozy, I hope he doesn't try to join another band but leaves the serious musicians alone. **Tone, the mad axe fan.**

SOD IT! I'm gonna have a go at Cozy Powell, he left Rainbow because among other reasons, songs like 'Since You Been Gone' were too commercial, 18 months ago Cozy Powell joined the Michael Schenker Group. The debut album of this group was superb, the second album, however, was disappointing. Soon after, in one fell swoop, both the excellent singer Gary Barden and rhythm guitarist/keyboardist Paul Raymond left, destroying a fine line-up.

The first bad news I heard about MSG after their break up was that the donger-man himself, Graham Bonnet was to take up the vocal chores. Then I heard that Cozy Powell had quit MSG. This news came not more than a week after he had said in Kerrang! No 14 that ". . . it would be unfair for me to go 'shove it lads, I'm going to work on this solo thing to make some money." The man's a bloody hypocrite. Now the Michael Schenker Group as we used to know it is finished.

Cozy Powell is an absolute bum leaving MSG, and I and many other 'ead shakers will probably never forgive him. **Rich (member of Purple Host, an up and coming band in the London area).**

I'VE JUST finished reading Kerrang! No 14 and my attention was drawn to the picture of Dee Snider on page 47. Are the four nubiles around him the semi-legendary Kissettes who appeared with Kiss in Jaws on page 12 of Sounds 20/9/80? Am I the only one to notice this? Have they deserted Kiss? Have Kiss deserted them? These and other questions must be answered, soonest!! **Dave Grant, 32 Eday Square, Summer Hill, Aberdeen.**
PS. Anyone got a copy of Sounds dated 4/4/81 that they'll sell to me?
PPS. Send someone to Aberdeen to see Freebird, a truly great HR band.
● **Yes. No. No, they're still under contract.**

I AM normally such a sweet and innocent little thing, but ever since I saw Iron Maiden at Leicester I have become inflamed with passion, and given to wild fantasies! It's Bruce. And now that picture on the back of the album cover, that body! Please, I implore you, print a lovely great colour picture of Bruce, a posed photo, not a stage shot, because live he obliterates that wonderful face with hair. Yours trembling in anticipation. **Ozzie. (absolutely no relation, perish the thought!)**

JUST A word about all the various 'Bonn Scott freaks' that seem to have been flooding the letters page with mindless comments about this man. They all begin 'Bonn Scott (RIP)', well that's a load of f------g dog excrement to start with. By the sound of some of the songs he sang he stands a sod all chance of resting in peace (ie going to heaven) he'll be rotting in hell by now, which is the place of eternal pain and fire. If that sounds like peace to you then you're past help. **A Christian Rocker (yeh, there are such people), Leeds.**

THAT'S IT! I've just about had enough of stupid arseholes like Marc Gillot and 'H the H'. Would someone please tell me if there is such a thing as an initiation ceremony for those who choose the heavier side of life? Or is it in-bread? I suppose you were born with long hair and, don't tell me, you had a bullet belt before you were into Cow & Gate. If there's one thing that really 'pisses me off' it's people whining about 10-year-old kids with short hair and glitter patches. I would like to remind older readers of their roots. Once you ALL had short hair and thought that 'Reading Rock' was a type of edible souvenir from Berkshire.

Where will it all end, I ask myself, perhaps the Rocker v Skinhead wars will be replaced by short-haired rockers v long-haired rockers, it's really pathetic.

So come on all you so-called experienced head-bangers don't condemn these young rockers to a life of exile — share your knowledge of one of the only truly great things left on this planet. **Cindy.**

I HAVE just returned from the Marquee having just viewed what I consider to be one of the best gigs I've seen this year. The band was Girl, and much criticised by the press and HM fans alike, injustly I feel. They powered through a set featuring old classics such as 'My Number', 'Hollywood Tease' and 'Overnight Angels' as well as excellent new material such as 'Killing Time' and 'I See Blue'.

Their album 'Wasted Youth' must be one of the most underrated albums this year. C'mon Kerrang! give a great band a chance. Phil Collen and Gerry Laffy are excellent guitarists deserving to be up there with Blackmore and Schenker whilst Phil Lewis is the most exciting frontman I've seen since Rob Halford. Also Simon Laffy's bass and Pete Barnacle's powerhouse drumming provide a solid rhythm section.

This band deserve to be at the very top so let's have a feature and/or pictures of this great band to show HM fans what they're missing and that all the press isn't biased against them. Cheers. **Phil 'Wasted Youth' Charles.**

THANKS FOR No 14, nice cover! The first time I've seen Blackmore with the cello. As he has been 'at it' for a few years now, this was a nice change to the usual guitar smashing shots (as the centre spread) which are rather tiresome these days. It's a well known fact that he does play the guitar as well as seeing them off, well done Halfin! Onto your Rainbow article. I must say I thought your interview with the man in black was really spiffing. It's very rare to hear Ritchie bare his soul on his private life so readily. In fact, I've never heard him talk about things like politics before and I've been reading interviews with him for donkey's years.

Simon Robinson is also to be congratulated for his piece of work. Re-searching a group that has changed more times than Anne Nightingale's hairstyles, is no mean feat. **Gordon Foulds, Sunderland.**

WE WANT to say how disgusted we are about Rainbow being classed 'Heavy Metal' when really they should be classed as disco alongside Buck's Fizz and Dollar. Why not give an eight page special about a real Heavy Metal group!? What's so good

KERROSWORD! ANSWERS

ACROSS: 1 Michael Anthony. 8 Train. 10 Run. 11 ELP. 12 Rock City. 13 Tang. 14 Who's Crying Now. 17 Deep Purple. 20 Noel. 22 Adrian Smith. 25 Plant. 26 Vince. 27 Toy. 28 Don Airey.

DOWN: 1 Motorhead. 2 Cat. 3 Aja. 4 Lunatic Fringe. 5 Nine. 6 Hampton. 7 Young. 9 Rak. 14 Woe. 15 Neon. 16 Wild. 18 Painted. 19 Lemmy. 21 Stevie. 23 Diary. 24 Heep. 25 Pat.

HOWZAT?

Jimmy Page keeps the symbol's secret close to his chest.

COULD any Kerrang! readers please settle an argument? How is the Jimmy Page symbol pronounced? Is it:
1) ZOFFO (as in Toffo)
2) ZOSO (as in So-So soup)
3) ZOFOE (as in German soldier to English soldier "Zo foe ve meet again!")
Fanx.
From a totally uneducated ignoramus from Manchester.

about Ritchie Blackmore who makes an arsehole of himself and prances about the stage like a poof!? We were at the concert at Newcastle City Hall in October '77 and were totally disgusted by the overall performance of Rainbow.

Also why do you keep blanking out the swear words? yours disgustedly, **3 disgusted headbangers, Newcastle.**

● **'Cos we're not allowed to print words like ---- or ----- or even ---------!!**

THE FIRST part of the Rainbow story was the sort of in depth interesting stuff that I've always hoped for in Kerrang! You've revealed the nastiest most despicable side of Blackmore's character; he's a Conservative!

Seriously though, a gap of two years between tours in this country isn't going to enhance Rainbow's popularity, even die-hards like me will find it difficult to keep the interest going. Ask Slade (bless 'em) they found out the hard way. I think Blackmore should keep appetites whetted somehow, Reading perhaps?

Concerning the historical part of the article I can clear up a small point. The very first Rainbow concert was performed in the Beacon Theatre, New York on the 12.11.75. They played professionally and laid it on heavy but a certain energy was lacking compared with later concerts. Keep Rockin', **Ken Mitchell, East Ham.**

ALL KERRANG! readers would be well advised to ignore a certain chunk of issue No 14 page 18 — namely Geoff B(W)anks review (?) of 'Heroes, Saints and Fools' by Saracen. In this waste of space Mr Banks mentions Styx and Kansas (he probably knows why, I sure as hell don't). Don't be fooled. Saracen bear no relation to these two Yank AOR groups. They play (note that word 'play') quality heavy rock music in the same vein as Magnum and — dare I say it — at times are even better than Birmingham's finest. This album is the best debut since 'Iron Maiden' and I implore any Magum fans, or anyone who just enjoys well played, quality heavy rock to buy a copy — you will not be disappointed. Yours **Stav, Thornton, Lancs.**

SOME COMMENTS really make me want to puke especially ones by male chauvinist pigs like the one in Kerrang! No 14 page 18, "Nightwing, Black Summer". I quote: ". . . Evil woman, (Good title huh?)". Good title my foot. MCP's need shooting. Think that women are no good, well f---k you, you great boozing telly watching addicts. So nuts you. **Female Silverwing fan.**

I THOUGHT that Kerrang! was meant to give a fair chance to new bands, not so in Saracen's case though. In December they did a fantastic session for 'The Friday Rock Show' which has recently been repeated. After first hearing this session I've been eagerly awaiting Saracen's debut in Kerrang! But so far nothing has appeared except a feature in 'Armed & Ready' and a review by Geoff (twat) Banks of their debut LP 'Heroes, Saints & Fools', which slags it off. Bloody Banks starts by calling them a 'pomp rock' band; which is not so. Granted 'H, S & F' is heavily keyboard influenced but none of the tracks are slow love songs or have Radio 1 potential. Bands like Purple, Gillan, Rainbow, Whitesnake, Rush and UFO have all used keyboards and no one would call them pomp rock. Next he says that Saracen are trying to copy other bands, he must be off his friggin' rocker. The whole album's highly original and brilliantly executed especially tracks like 'Dolphin Ride' (an instrumental) and 'Heroes, Saints & Fools (destined to be a classic).

It's taken you at Kerrang! over a month to review this LP of which two tracks have already featured in Sounds HM chart (two of them in the Top 10). So it proves Banks is talking out of his arse.

Personally I think the git's the third person of the LP's title and is probably into crap like Tank. **The Wrathchild from a strange world near Transylvania (or Necton in Norfolk).**

PS. Apart from Banks the Bollock Brain, Kerrang! is excellent (but could do with more Saracen).

WITH REGARDS to your article on Southern Boogie it's pretty obvious that the writer, whoever he/she was, knows very little about Lynyrd Skynyrd and hides this fact by saying that the story has 'been well documented' and then changes the subject. If he knew anything about Lynyrd Skynyrd he would know that the band weren't 'obliterated' by the plane crash. In the crash only two band members died, their new guitarist Steve Gaines and Ronnie VanZant. The crash didn't happen in 1978 but in October 1977. As for The Rossington Collins band they have more than two ex-Skynyrd members. As well as Gary Rossington and Allen Collins there is Billy Powell (keyboards) and Leon Wilkeson (bass). Indeed the third guitarist of RCB is no stranger to Skynyrd either as he played on their third album 'Nuthin' Fancy'. As Skynyrd were on the verge of becoming one of the greatest bands in history I think that RCB deserve to be successful. **A prime mover.**

BATTLE OF THE BANDS!

They still scan the columns every week
With their hungry eyes, a battle seek
And their poison pens are full and aimed
Waiting for replacements to be named.

It all started with aussie Bon Scott
Could Brian match up to him or not?
Is Graham Bonnet really to be
Barden's replacement in MSG?

There's no week passes where our papers
Fail to tell us of Ozzy's capers.
Sabbath are better without that lout
Ronnie Dio is greatest, no doubt.

There's Paul v Michael in UFO
And AC/DC v Status Quo
And now there's Torme v Janick Gers
(I ask myself, can this get much worse?)

The ones who live for the past won't fail
To include Gillan v Coverdale.
Purple were ace with both, its true
But now they're not one great band — they're two.

And why has Jess v John of Pan Tang
Been missed by the readers of Kerrang!
They've also omitted Carr v Criss,
The two painted skin bashers with Kiss.

What about Scorpions, Roth v Jabs?
(Roth's an old turd, Matthais is fabs).
That's all that I really have to say
'Cept Bruce beats Di'anno anyday.

Dedicated to Gil Weston who'd
Better watch out as she's obviously
the next in line. eg Gil v Enid from Skippy.

MASTERS OF MOLTEN METAL!

BEWARE! The Rods were just the warm up. When the mighty Y&T hit Britain and Europe the masters of molten US Metal will prove themselves to be the premiere American HM group that they are (Van Halen can burn in hell!). If you thought Feinstein & Co were kick ass, you ain't headbanged to nothing yet! Dave, Joey, Phil & Leonard will bludgeon your cranium with the heaviest Metal from this side of the Atlantic and leave you with a skull full of grey gelatine! I kid you not! If you don't believe me, just take a listen to any of their three albums cranked to the maximum. When you're sitting amidst the shattered remains of your decibel-devastated house, nursing a headbanging induced headache, you'll know what I mean. 'Beautiful Dreamer' from their first LP and 'Hurricane' from the latest Earthshaker LP are prime examples of Y&T's awesome capabilities. By the time you have recovered, the pride of the Bay Area will have landed on your shores, so catch them on their 1982 European tour and prepare to be rocked SHITLESS! I GUARANTEE you won't be disappointed! WRATHCHILD — A Y&T Fanatic, Vale Of The Sunny, California, USA.

KLASSIK KUTS!

Montrose

SPACE STATION NO 5

Start with the sun, then move on out
The future's in the skies above.
The heavens unfold and a new star is born
Space and time — makin' love.

(chorus)
Oh what a time we had livin' underground,
I've moved to station number five
See you next time around.

Remember when it was so clear
We were young but the mem'ry still remains.
To pick fruit from a tree, fish from the sea
Now nothing left here but the stains.

But I can't cry no more — can only be glad
There's other places we can be.
If the time suits you right
I'm leaving tonight come fly away with me.

As far as you want. As close as you need.
It's all in your mind, you know.
This ol' earth's nearly seen it's day
It's here it's time to go.

Written by: Sammy Hagar/Ronnie Montrose
© 1973 Montunes Music/Big Bang Music. All rights reserved.